Sheo Khetan has a degree in Mechanical Engineering (from IIT Kanpur) and an M.S. in Business Management (Temple University, USA). He retired in 2005.

He writes books on various topics. This is his sixth book, first on Film Stars of Indian Cinema.

Hindi Films
The Stars of Silent Films
Hindi Films Stars Series: Part 1

Sheo Khetan

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by

Sheo K Khetan

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Cover photos from left to right

Dinshaw Billimoria, Zubeida, Gul Hamid Khan,
Sulochana (Ruby Myers)

Price: ₹ 1000/- $ 15

Dedication

To my younger brother-in-law,
Shri Suresh Kumar Choudhary, the renowned Hindi
poet, thinker, philosopher. He is also the founder
and current convenor of the RACHNAKAR group,
and my dear younger sister Smt. Sharda Choudhary
for their encouragement and unstinted support.

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Prologue

I present in this books the pioneers of Hindi Cinema, who from 1913 to 1931, in an era when Hindi Films were **SILENT**. They participated in the movies and brought the Indian films to the talkies level of later times.

This includes the founder of Indian Cinema, **Dada Saheb Falke**, who produced the first silent film in 1913, **Raja Harishchandra**. With no females available, he had to hire a local restaurant waiter **(Mr. Salunkhe)** to transform into a female and gave him the lead role of Taramati,

Thereafter, quite a few companies sprang up, in Bombay, Calcutta and Madras.

Shrinath Patankar, who used to be a partner with **Falke**, made "The murder of Narayan Rao Peshwa', in 1915.

Then in 1916 **R Nataraj Mudaliar** from Madras made a movie **Keechamk Vadham.**

Then **Suchet Singh** made some movie before dying in a car crash in 1920.

1920 was the first year when real movies were made. Stars were basically employed by Studios.

A total of ~1000 films were produced by a total of ~21 companies in 1913-1931. The main studios and stars were as follows:

Patient cooper, Madan studios, She was the first lady star.

Khalil, and Sandows, Kohinoor Studios. Khalil was the first Male Star.

Bhaurao Datar from **Hindustan.**

Vithal from **Sharda Studios**. Vithal was very popular (in his swashbuckling roles.

Hyder Shah from **Krishna Studios.**

V Shantaram from **Maharashtra Studios** and **Lalita Pawar** from **Aryan Studios**

Sulochana, D. Billimoria, M khan and Gohar Mamajiwala from Star/Majestic/Royal Art/Imperial Studios.

Sulochana and **D Billimoria** made a real nice pair and can be called the **Star Pair** of the Silent Era.

Ardeshir Irani was the real leader for Indian cinema. He not only started 5 studios Star/Majestic/Royal Arts/Imperial and Sagar Movietone but was the maker of first talkie film **Alam Ara.**

Telling about the careers of these greats was the goal of this book. Description of these 60 stars was a giant task, which was possible only with the full cooperation of **Dr Surjit Singh**. The clear direction of **Mr Arun Kumar Deshmukh** was invaluable, both with his private consultation but also in helping with the stars lives.

The third person who helped me in editing this book, is **Mr. Shahid Pardesi** of Lahore, Pakistan.

Baburao Pendharkar

Birth 1896 Kolhapur, Maharashtra
Death 1967

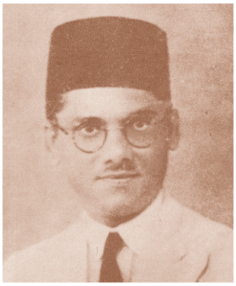
Elder Brother of Bhalji Pendharkar
Cousin of Shantaram Venkudre

Film: 1920 Last Film: 1966
Sairandhari Ladki Sahyadri Ki Total films 56

Year	1913-1931	1932-37	1938-42	1943-future
No. Reported				5
No. Participated	7	18	8	26

Baburao started with Baburao Painter on Maharashtra Film Company, and did Sairandhari under with him in 1920. He did 4 more pictures there and then did 2 pictures for his cousin V Shantaram in 1932.

Dr Kotnis Ki Amar Kahani, 1946



Navarang 59

Lalita Pawar and Baburao Pendhaarkar in "Gora Kumbhar".

Valmiki 1946

Bhagwati Prasad Mishra

Birth 1896 Banaras, U.P. (Piyasi village, Deoria distt.)

Deathday June 19, 1932 Bombay

Film: 1924	Last Film: 1928	
Pap no Fiz	Ek Abla	Total films 6

Year	1913-1931	1932-37	1938-42	1943-future
No. Reported				
Total	6			

Bhagwati was primarily a director. He directed some 44 films including 2 talkie movies. He co-directed the first talkie movie, Alam Ara.

He was in love relationship with actress Ermeline, Who changed her name to Sudhabala

Bhaurao Datar

Birthday: 14 January, 1903, Satara Maharashtra

Deathday: 15 September, 1982, Mumbai Maharashtra

Occupation Actor, Makeup Artist, Wrestler

Name Krishnaji Vishwanath Datar

Film:	1922	1949	
	Sishupal adh	Netaji Palkar	Total films 101

Year	1914-1931	1932-37	1938-42	1942 beyond
No. Reported				
No. Participated	83	7	6	5

Krishnaji was born in a rich family, but due to financial downfall his family moved to Nasik, Maharashtra for a better life. There his father installed a Tea Center where Krishnaji used to help. That's where he met actors like Master Dinanath and Bal Gandharva, and learnt acting.

He joined a local gymnasium and soon became a wrestler and won many medals in Nasik akhada. It was due to his well-built body and attractive personality that he got a chance to work in Dada Saheb Falke's studio.

Bhaurao Datar
(14.1.1903 – 15.9.1982)
Actor

His personal life and contribution as a lead actor in about 80 of Marathi and Hindi films have been well recorded in Datar Family history book named Datar Kulvutant (1974).

He had been married twice. His first wife Kashi Bilwalkar gave him three daughters and passed away. The second wife was Anusuya Vaidya and he had one son and three daughters with her.

Datar started as Falke's leading silent movie man. Of the 80 or so movis he made with Dada Falke, he worked with directors like Falke, Nanasaheb Sarpotdar, Master Vinayak, and Bhalji Pendharkar. After leaving Falke in 1928, Datar moved to Pune working with Narayan Sarpotdar's company Aryan Film Company. He participated in about 15 movies as a hero. His role of Thaksen in 'Prince Thaksen', Samsher in 'Samsher Bahadur', Dr Madan in 'Good Bye Marriage',and Ramdas in 'Bhavani Talwar' were highly appreciated. With Lalita Pawar he had many films like Dashrathi Ram, Subhadra Haran, Chatur Sundari, Thakay Mausi and 'Prithviraj Sanyogita'. Later he worked in talkie films, 'Duniya kya Hai' and Netaji Palkar'

In 1933, well after the release of the first talkie movie, he came to Bombay and played various roles in movies like 'Chalta Putla', 'Prithviraj Sanyogita', 'Rukmini Haran', and 'Devaki'. He worked for Master Vinayak in 'Dharamveer', 'Chimukla Sansar' and 'Netaji Palkar' for Bhalji Pendharkar. The most famous role he played was Chhatrapathi Shivaji in silent movie 'Agryahun Sutra' (1929). He earned quite a name for that role, in so much as to being known in the industry as Shivaji.

Baburao was essentially a Silent movie actor and could not survive the acting any more. He came to be known as Dada Datar. This was his turn to play the role of the leading make-up man. He was the creator of widely famous 'Sadhna Cut'.

A documentary Film on Baburao Datar's work was released by his grandson Mr Bharat Kanhere'. An ex-faculty of Cinematography FTII, Pune.

Bhalji Pendharkar

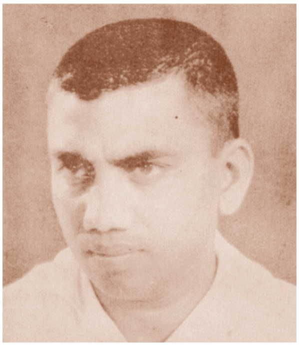
Birthday	May 3, 1898, Kolhapur, Maharashtra
Deathday	November 28, 1994
Real Name	Bhalchandra Gopal Pendharkar
Brother	Baburao Pendharkar
Cousin	Shantaram Venkudre

Film: 1924 Directed: 1941 till 1969

Prithvi Vallabh under Manilal Joshi Total films 1

Year	1913-1931	1932-37	1938-42	1943-future
No. Reported				2
Total	1			

He was awarded the country's highest film award, the Dadasaheb Falke award in 1991.



Boman Shroff

Film: 1929 Last film: 1949

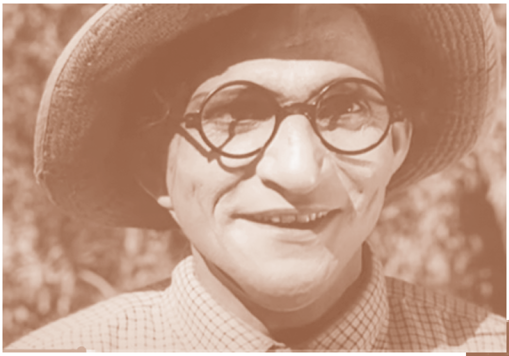
Be Dhari Talwar Dhoomketu Total films 12

Year	1913-1931	1933-37	1938-50
No. Reported		2	1
No. Participated	2	5	7

Boman Shroff started working for silent picture **‘Be Dhari Talwar’** in 1929. He switched to **JBH and Homi Wadiya** from almost before 1931.

Later he worked as Actor, Stuntsman, director, writer, and production manager. He became part of their movie company **Wadia Movietone**. He was the first hero of their movie with **Nadia, Hunterwali**.

Lal e Yeman 33



Tigress 48

Toofani tarzan 37

Dinshaw Billimoria

Birthday: 11 November, 1904, in Kirkee near Pune, India

Deathday: 13 February, 1972

Film: 1925 1953

Chhatrapati Shambhaji Tai Taileen Total films 48

Year	1914-1931	1932-37	1938-42	1942 beyond
No. Reported				
No. Participated	25	19	2	2

D Billimoria studied and earned an Electrical/Mechanical Engineering degree. He had a nice job with salary of rupees 450 a month but quit that and joined the film line at 40 rupees a month, as an extra. He started with a small role in Chhatrapati Shambhaji made by the famous director Narayanrao D. Sarpotdar of United Pictures Syndicate in 1925. He did some 5 movies in 1925-26 with mostly Jillo Bai in the lead. Then in 1927 he joined Imperial Film Company.

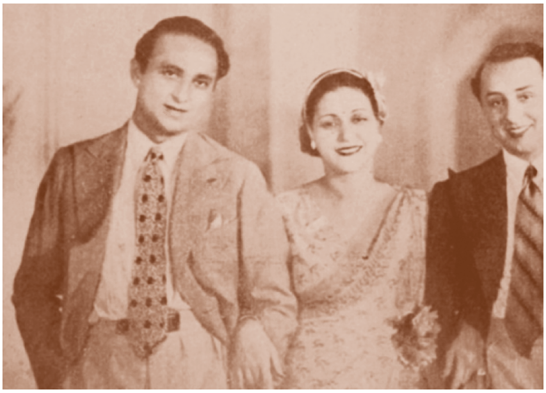
There he did a total of 20 movies mostly with Sulochana in the lead. D Billimorea-Sulochana pair was the most successful filmi combination of silent era. Wildcat of Bombay, Punjab Mail, Madhuri, Khwabe Hasti, Mewar ka Moti, Heer Ranjha etc. were some of their silent movies. Wildcat of Bombay is the movie where Sulochana did 8 different roles. Their most memorable film was Anarkali. Great Film Corporation decided to make the film Love of a Moghul Prince on the topic of Saleem-Anarkali affair. Ardeshir Irani got the wind of this news. He immediately started Anarkali taking the Dinshaw-Sulochana in the lead and completed the whole movie in less than 10 days. It was a big hit. The other film was a flop.

D. Billimoria, the versatile actor, as he appears in Ruby Pictures Prem-ki-Jyot, 1938

Dinshaw was very popular. He was known as John Barrymore of India. He was the most popular and the highest paid actor at that time. His kisses in the film, Anarkali were tremendously popular. In 1933, the films talkie version came in its own. Dinshaw briefly joined the Ranjit Studios and did Devi Devyani with Gohar. He came back to Imperial and there he did 18 movies mostly with Sulochana and some with Jillo. Amongst them were Sulochana, Do Ghari ki Mauz, Indira M A, Bombay ki Billi, Wahri Duniya and Jangle Kesari were quite popular. In 1939 he did Prem ki Jyot with Sulochana, in the Sulochana's theater system, Ruby Pictures.

However Billimoria was not able to maintain the same attraction that he did in the silent film times. In 1940, He directed Azadi-e-Watan, a dubbed film based on a foreign language film. In 1942 he directed as well acted in Jawani ki Pukar, and then said goodbye to film acting. Being an electrical engineer, he remained connected with films as sound engineer/technician. In Amanat (1955) and Bandini (1963) he did the work of a sound engineer. Dinshaw was very fond of pet dogs. He liked to also be tuned to the Radio. He moderately was involved in drinking, a fact that a local paper called him 'a miserly drinker"

He died at the age of 68, without fanfare.



1938

Durgabai Kamat

Durgabai Kamat (1899 – 17 May 1997) was a Marathi actress, who was the first actress of Indian cinema. In the early 1900s, acting in film or theatre was a taboo for women, so much so that Dadasaheb Phalke, the father of Indian cinema, had to use male actors for female role in first Indian film, Raja Harishchandra, however with its success, female actresses were encouraged, thus he introduced Kamat in his 1913 second movie Mohini Bhasmasur as a leading lady Parvati, while her daughter Kamlabai Gokhale (born Kamlabai Kamat), played the role of Mohini, thus becoming the first female child actress of Indian cinema. After Kamat other actresses started working in cinema.

Durgabai was also the maternal grandmother of veteran Marathi actor Chandrakant Gokhale, and the great-grandmother of actors Vikram Gokhale and Mohan Gokhale.

Eddie Billimoria

Birth 1900 Kirkee, (a town near Poona)
Deathday February 18, 1981

Film: 1928 Last film: 1953
Geeta Rahasya Dhoon Total films 59

Year	1913-1931	1932-37	1938-42	1943 future
No. Reported				1
Total	9	18	16	16

Eddie Billimoria was born in Kirkee, a cantonment town, where his father worked in the ordnance factory. He ran away from home to join the railways as fireman at age 13. Unfortunately, he fell sick, so his parents brought him to Bombay for a change in climate. There he saw a silent American film, and then he became a fan of films. Back to Kirkee, he got around to becoming a gatekeeper in the local cinema hall. During free time he would learn how to operate the cinema's projector. Once, the regular projectionist, came in drunk, and that's when, he got the job. Then he thought of trying his luck in Bombay to run the projectors. He would hang around Excelsior and Imperial Cinemas, hoping to get a job as projectionist, and at night he spent at Azad Maidan. Once doing so, he got his coat, boot and hat stolen. Then a projector dealer gave him the job as projector salesman. As a salesman, he sold some 1000's of projectors throughout India.

At the same time his younger brother Dinshaw, who had joined films, had already progressed to be the lead player in Ardeshir Irani's Imperial Film company. Once he went to meet his brother, But the makeup man mistakenly put makeup on him and took him on the sets of 'Punjab Mail'; that was in 1927. Seeing his

Mr. Billimoria & Miss Shanta (Prominent Indian Screen Star)

small role there, three of Imperial cinemas directors agreed to take him in their film. Thus he did 2 films Geeta Rahasya with K P Bhave of Imperial and Vishwamohini, at Jagdish of Chandulal Shah in 1928. After that he did 6 more films for Imperial and one more for Chandulal Shah of Ranjit, a total of 9 silent films in 1931, later he switched over to talkies.

In 1931 he joined Ranjit Studios as their lead man and did almost 35 movies. His main specialty was versatility while specializing in stunts and action scenes. He did so successfully, while never being able to sing a song or dance. He did a cowboy costume also. Though he had a pick of fine actresses as Kamla, Shanta Gohar, Mehtab, Madhuri, and Sitara but Madhuri and Gohar were her best liked pairs. His movies were filled with action like fencing, pistolbazi, horseback riding, and other stunts. ‘Miss 1933’, ‘Nadira’, ‘Sitamgar’, ‘Prof Vaman M Sc’, ‘Prithvi Putra’ are some of real hit movies of Eddie. He was an expert in all stunt scenes himself, without the help of the stunt man. In ‘Sipahi ki Sajni’, he did the scene of jumping off the airplane into the ocean himself. Jumping into the water from a fast running motorbike. Or riding a horse while sitting towards his tail are some of the more common scenes in his films. For such ‘dangerous’ scenes he had enough signs of stitching in his stomach or backside.

After 1939 he stopped getting leading roles and the smaller side roles became shorter. His role as a police inspector in Mehboob’s Jadoo starring Nalini Jaywant was the last reasonable role he got. He was seen in one or two frames only.

After this he worked in ‘Power Crackers’ company’ a shop dealing in Fridge and Air Conditioning. In 1970’s he became a member of Junior Artists Association. Lastly he was wheel-chaired in his home, a Camps Corner flat. That’s where he left for heavenly abode in February 18, 1981.

* * *

“(Eddie Bilimoria was an actor by “mistaken identity”. One day he went to Imperial Studio to meet his brother Dinshaw. Mistaking him to be Dinshaw, make-up was done to him and he played a role in the film ‘Punjab Mail’. Then onwards he started working regularly in films.

As a Hero his first silent film was ‘Raj Ramani’. He worked as Hero in 7 Imperial films and 10 films of Ranjit Studio. His Heroines were Putli, Shanta, Sultana. Madhuri, Padma, Panna and others.

When Talkie films started he was Hero in 32 films made by Ranjit, opposite Gauhar, Shanta, Kamla, Mehtab, Madhuri and Sitara etc. He worked in 15 films opposite Madhuri only. Fencing, shooting and horse riding were his specialties as a stunt Hero. He was the First in India to wear Cowboy dress in stunt films).”

Courtesy: Sri Arunkumar Deshmukh

Gohar & E. Billimoria as seen in “DESH DASI” (Ranjit)

M Elizer

Film:	1922	1949	
	Ratnavali	Roop Lekha	Total films 36

Year	1914-1931	1932-37	1938-42	1942 beyond
No. Reported				
No. Participated	26	5		5

Elizer was an actor in the silent film era. He joined the Majestic Cinema (precursor to Ardeshir Irani's Imperial Cinema)

His name was M Elizer. He was an Indian actor of Jewish descent. He was known for small roles. His first film was Ratnawali (1922). His first 31 movies were with Imperial cinema. After 1932 he retired and came back for insignificant roles in 5 movies after 14 years. His last movie was 'Roop Lekha'

Ermeline or Sudhabala

Birthday: May 7, 1908, Bombay Presidency

Film:	1924	1935	
	Sharif Badmash	Raj Tarang	Total films 41

Year	1914-1931	1932-37	1938-42	1942 beyond
No. Reported				
No. Participated	36	5		

Ermeline came from a Judo Christian family. Her real name was Patty Cortozo. She joined the Star Film Company in 1921 and did one film for them. She changed over To Saurashtra Film Co, Rajkot and did 4 movies there. Then she joined Krishna Film Co. and did several films there.

Miss Ermeline

Courtesy Ashrad Sharif Karachi

Finally in 1927 she joined the Imperial film company and worked for Imperial and Sagar till the end. After 1927, she worked in Lady of the Lake, Kismat ki Thokren, Madan Manjari, Dost, Gulshan-e-Arab, Kamla Kumari, and Baghdad ka Chor. In talkies she played lead in 'Draupdi' and 'Bharthari' and Zalim Jawani' opposite Master Vithal.

She was in deep love with Bhagwati Prasad Misra and after his death, she became a Hindu and took the name Sudha Bala.

Ermeline aka Sudhabala
(Born as Patty Cardozo)
(7.5.1908) Actor

E Rama Rao (Enakhashi Rama Rao)

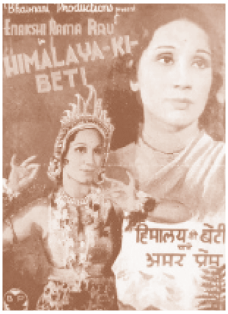
Film: 1929	Last film: 1936	
Shiraz	Jagran	Total films 4

Year	1914-1931	1932-37	1938-42	1942 beyond
No. Reported				7
No. Participated	3	1		

E Rama Rao debuted in silent era (1929), **Shiraz** by **British instructional Films** with **Himanshu Rai** as hero and **Franz Austen** the director.

Later on She married Mohan Bhavnani (the great director) and retired from films.

Shiraz 1929


Bhavnani Productions present
Enakshi Rama Rau
in
Himalaya-ki-Beti
हिमालय की बेटी
अमर प्रेम
BP

Fatma Begum

Birth: 1992

Death: 1983

Married: Nawab Sidi Ibrahim Muhammad Yakut Khan III of Sachin (p. 46 of R K Verma's book)

Children Sultana, Shahzadi and Zubeida; great granddaughter Rhea Pillai. Rhea is daughter of Zubeida's daughter Dhurreshwar Dhanrajgir.

Film: 1922	1938	
Veer Abhimanyu	Duniya kya Hai	Total films 22 Acted, 8 Directed

Year	1914-1931	1932-37	1938-42	1942 beyond
No. Reported				
No. Participated	21	1	1	

Fatma had her debut with her daughters in Star Pictures (Ardeshir Irani) movie Veer Abhimanyu in 1922. She was the first female director in Indian movies. She directed.

Fatma Begum
(1892-1983)
Producer/Director/Actor

Bulbul e Paristan in 1926 under her own Fatma Films, that she started in 1926 and closed in 1930. She worked with Kohinoor, Maharashtra, Surya and Diamond Pictures besides her own Fatma Films (changed name to Victoria Fatma Films).

Courtesy: Shahid Pardesi

Gauhar Jaan

Gauhar Jaan of silent films starred in Bilwamangal (1919), a Madan Theater movie.

She also did Maya, Ratnavali, Gulshan e Arab, Jayant and Magic Flute. She seems to have disappeared.

Ghory or Nazir Ahmed Ghory

Birthday	August 11, 1901	Lahore
Deathday	December 9, 1977	Pakistan

Film: 1925
Panch Danda

Last film: 1948
Duniyadari

Total films 59

Year	1913-1931	1932-37	1938-42	1943-48	1949 Pakistan
No. Reported				1	
Total	13	20	6	8	12

Ghori was a part of the comedy duo with Dixit, called 'Laurel and Hardy' of Indian cinema.

Ghori was not formally educated, but had a working knowledge of Hindi, Urdu, English, Bengali and Gujarati.

Ghori happened to meet Chandulal Shah in 1925. Chandulal at that time was a director of Laxmi Pictures and in his movie ‘Panch Danda’, Ghori did his first part. After that he did two more movies “Asha”. And “Neera’ in 1926 with Rama Chaudhary of Laxmi Pictures. After that he did several (8 or 9) silent movies with Imperial Talkies.

Lal Haveli 1944

Upon introduction of talkies in Indian films Ghory formed a comedy pair with Dixit and joined Ranjit Studios. Their first movie was 'Char Chakram' for Ranjit where they played most comic duo with Jayant Desai as the director. After that they almost acted in 30 films mainly of Ranjit Studios, like 'Do Badmash', 'Sitamgar', 'Toofani Toll', and 'Bhola Raja' etc. Ghori liked 'Madhuri' for her hard work and genuine zest.

Dixit suffered a massive heart attack in 1947 during the film 'Pugree'. Ghori's last Indian film was the 1948 film 'Duniyadari' a movie directed by K.P. Sahani. After that he migrated to Pakistan and made 12 movies there.

Gohar Kayoum Mamajiwala

Birthday: 19 November, 1910 Lahore

Deathday: 28 September 1985 Bombay

Film: 1925	1940	
Baap Kamai	Achhut	Total films 65

Year	1914-1931	1932-37	1938-42	1942 beyond
No. Reported				
No. Participated	35	28	2	

Gohar was born in Lahore in a Dawoodi Bohra family. Her mom was a movie star. Her name was Putli Bai. Gohar was not slim and trim but plump. She was well bred, soft spoken with old-world manners. She was of high intelligence and a lively conversationilist. However her father's business suddenly collapsed and the parents were worried. A family friend, Mr Homi Master working with Krishna Film company as a director suggested them to allow the then 15 year Gohar to work in films. Her family, espescially her mom Putali Bai had no objection. Gohar also readily accepted the opportunity.

Thus she acted with Khalil, along with mom Putli Bai in next film of Kanjibhai Rathod, 'Baap Kamai'. The film was a hit and soon Gohar was in demand. She later joined Kohinoor Film company and worked in 'Mumtaz Mahal' 1926), 'Telephone ni Taruni' and Sheerin Farhad etc. with Khalil and Raja Sandow. Then she worked with Chandulal Shah as director, in Sindh ni Sundari, and Gunsundari

She developed a loving relationship with Chandulal Shah and soon she, Jagdish

Pasta, Chandulal Shah, Raja Sandow and cameraman Pandurang Nayak left Kohinoor and started Shree Sound Studios which later became Jagdish Studios. They produced ‘Vishwa Mohini” and “Chandra Mukhi” and 8-9 more movies. In 1929 they opened Ranjit Studios and started making films, one film every 3 weeks, for almost 20 years.

The first film of Ranjit, the successful film ‘Pati-Patni’ was produced in Krishna Studios. This is the film in which the polished actor and charming gentleman Mubarak made entry. The Ranjit studio made stunt pictures without any stand ins or the stunt artists. Gohar did all the stunts of the movies herself and she shared the effect of dangerous leaps, jumps and falls and had the aches and pains of these stunt scenes. She was totally involved with Chandulal Shah as a partner, producer and starring actress. She did her own singing, dancing and make-up like a normal artist. Gauhar was partner, manager and producer in Ranjit Studios.

1939

Though Gohar was with Chandulal for 48 years, but she was not married. She knew that Chandulal was already married to Kesarbai and had a son Navin. In 1944, Chandulal lost 1.5 crore Rupees in cotton trading, but Gohar still stayed with him. She maintained good relations with Kesarbai. During last days, Chandulal was sick and Gohar not only nursed him, but also sold her jewellery for his treatment. Chandulal Shah passed away in 1975. Gohar lived up until she was 75, a lone person. The film world got to know of her passing away, one week later by the Film Information magazine.

1935

Gul Hamid Khan

Birth 1905
Death 1936

Film: 1930	Last film: 1936	
Sarfarosh	Sunehra Sansar	Total films 16

Year	1913-1931	1932-37
No. Reported		1
Total roles	4	12

Gul Hamid Khan was an Indian film actor from the silent era only. **Gul Hameed** was born in **Pirpai** near **Kabul** in NEFP in **British India**. His father was **Saif Ullah Khan**. He had 3 brothers named **Abdul Hameed, Gul Jamal, and Syed Jamal**.

He was an exceptionally handsome guy, perhaps the best among all actors of Indian screen. That is why he became friends with and married the leading (and first) star, **Patience Cooper** in 1930 only, and the marriage continued till his death.

He joined the film industry in 1930, working for silent picture **Sar Farosh**. He switched over to **Madan Theaters** in 1931 and till his death made a total of additional 15 movies. He made the debut film **Sar Farosh** in 1930, with **A R Kardar**. He became famous and an all India celebrity due to his looks. He had the opportunity to make **Heer Ranjha**, the first ever Punjabi movie in 1932. In 1933 he made **Yahudi ki Ladki** against **K L Saigal**. His film **Seeta** was directed by **Debaki Bose**. It was the talkie shown in **Venice Film Festival**, where it won an honorary diploma. He earned the titles of **'Sitara-e-Hind' and 'Yousuafe Sani'**

He acted in one more movie with **K L Saigal, Karwan-e-Hayat** in 1935. In 1936 he wrote and directed a movie **Khyber Pass**. In 1936 he also acted in **Sunehra Sansar**. Both these movies were with **Patience cooper**.

In 1936 he died of Hodgekins Disease.

Karwane Hayat 1935

Gulab

Birthday June 10, 1908, Jammu, J&K

Film: 1925 Last film: 1974

Baap Kamai Hanuman Vijay Total films 117

Year	1913-1931	1932-37	1938-42	1943-later
No. Reported			1	15+
Total	40	15	15	47

Gulab was a movie support actress from 1925 to 1974. In 1925 she joined Krishna Film Company and under the director Kanjibhai Rathod did act in 'Baap Kamai'. She stayed with Krishna Films and did some 30 silent films under their banner. She also managed to do 10 silent films under the Royal Arts Studio (an Ardeshir Irani company). She kept acting in the talkie version of films and put out 77 films ending with Hanuman Vijay in 1974 under the director Babubhai Mistry.

Sawan Ava Re 49

Ratan 44

Station Master 42

Hira Lal

Birthday: 14 March 1909

Deathday: 27 June 1981

Wife's Name Darparani

Children: Krishna, Kamal, Prem, Ajay, and Inder

Youngest son Inder died in Air India flight 182 bombing in 1985

Film:	1928	1985	
	Prem Pariksha	Love and God	Total films 162

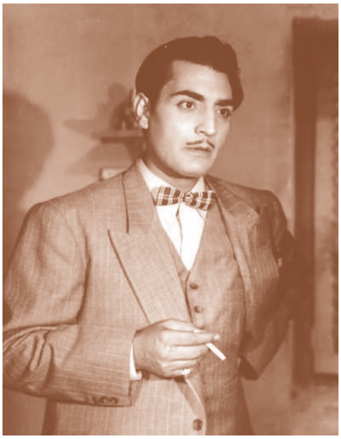
Year	1913-1931	1932-37	1938-42	1943 future
No. Reported				10+
No. Participated	4	2	3	153

Hiralal was an Indian actor, who was called the 'bad man of the Indian screen' for his portrayal of roles with negative shades.

Hiralal debuted in film Prem Pratiksha in 1928, directed by G K Mehta of Lahore Premium Film Limited. He had a long film careers lasting almost 50 years.

Badal 51

Aaram 51



Himanshu Rai

Birth 1892
Deathday March 18, 1940 Bombay

Film: 1925 Last film: 1932
Prem Sanyas Karma Total films 4, Produced 32, Direct 1

Year	1913-1931	1932-37	1938-42	1943 future
No. Reported		1		
Total	3	1		

Himanshu Rai was born in an aristocratic Bengali family. He went to Shanti Niketan for schooling. After finishing a law degree in Kolkata, he went to London to become a barrister. At the age of 32 he married **Mary Hanlin** and had a daughter **Nilima Dietze Hamlin**. He divorced **Mary** in 1926.

In London he met **Niranjan Pal** and **Frantz Osten** and made a movie **The light of Asia** based on **Gautam Buddha's** life. The third movie **Prapanch Pash (A Throw of Dice)** was being made, in 1928. During this time he met **Devika Rani** and married her. This marriage lasted till his death. They Produced 115 films like **Achhut Kanya, Kismet, Bandhan, Jhoola, Mahal, Izzat, Roti, Mashal Azad, Jwar Bhata** etc.

In 1940, after **Rai's** death, there was a struggle in **Bombay Talkies, Devika Rani** vs **Shashdhar Mukherjea. Ashok Kumar,** and **Raibahadur Chunnilal. Devika Rani** sold her shares to them and retired.

The group breaking up from **Bombay Talkies** kept its name and without **Devika Rani**, they produced two movies **Milan (1946)** and the Super successful **Kismet (1943)**

And **Shashadhar Mukherjea, Ashok Kumar and Raibahadur Chunnilal** opened **Filmistan**, and continued making **Jwar Bhata**, **Mahal** etc.

Himanshu Rai with Devika Rani in Karma 1933

Hyder Shah

Birth: 1910, Peshawar

Deathday: 26 February, 1974, Lahore

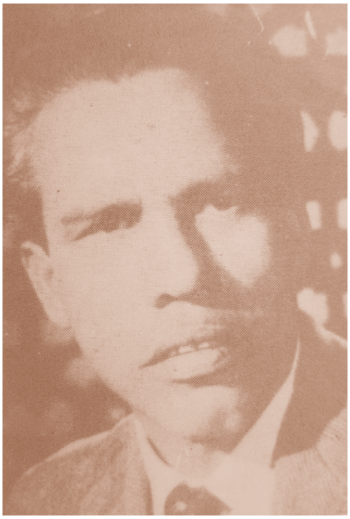
Film:	1931	1936	
	Friend or Fiend	Gunahgar	Total films 37

Year	1914-1931	1932-37	1938-42	1942 beyond
No. Reported				
No. Participated	29	8		

Haider Shah Nizani was born in Afghanistan. He spent his childhood with his mother in Quetta, Balochistan.

As a child he was interested in acting. At 16 he took employment with an Indian Dramatic club and worked for 3 years. Then he joined Gwalior Theatrical co. but success did not come.

Later he was a Doorman for a theatrical company. As a doorman, first itsy-bitsy roles were coming his way. Then he played somewhat more significant supporting roles. His acting in those roles was appreciated. Then one day, when the hero was unconscious due to consuming too much alcohol the manager, Munshi Abbas, asked him to do the hero's role. His role was very much appreciated and he moved to different film companies in Bollywood. Mostly he worked in Krishna Movitone with Miss Rampyari and Gulab.



Courtesy: Shahid Pardesi Lahore

Ishwarlal or Hari Prasad Joshi

Birthday	October 9, 1911	Waghania Gujarat
Deathday	January 22, 1969	Bombay Maharashtra

Married Mary Hamlin (1924)

Film: 1930 Last film: 1963
Sheikh Chilli Meri Surat Teri Ankhen Total films 86

Year	1913-1931	1932-37	1938-42	1943 future
No. Reported				2
No. Reported	9	35	16	26

Hariprasad Joshi was an actor and director in 1930, he met **Nanubhai Vakil**, a director with **Ranjit Studios**. He was making the Movie **Sheikh Chilli** and he chose **Hariprsad** a hero. He changed the name to **Ishwarlal**.

Naulaka Har 1953

Meri Surat Teri Aankhen 1963

Durga Khote, Vanmala and Ishwarlal make an intriguing combination in "Dil-ki-Baat", an Atre picture.

Jal Merchant

Birth: 1908 Baroda

Film: 1928 — Katil Kathiani; 1951 — Deedar; Total films 23

Year	1914-1931	1932-37	1938-42	1942 beyond
No. Reported	0	0	0	2
No. Participated	8	9	4	2

Jal Merchant was from a well to do Parasi family. He was very handsome with attractive eyes. His associates remember his soft voice, gentle manners and sensitive, handsome face. He was an expert horse rider and in his younger days was an excellent shikari. He had a good taste for music and rendered his songs with perfection.

Before joining films, he was playing female roles in Gujarati plays. His performance as a heroine in 'Shankit Hriday', a Gujarati play proved a hit and Nagendra Mazumdar, induced him to act in movies. Jal Merchant joined the Imperial Film Company.

His early silent movies were with Sulochana, like 'Talwar ka Dhani' and 'Punjab Mail'. Later he formed a good combination with Zubeida and did quite a few films with her, like 'Veer Abhimanyu', 'Subhadra Haran', 'Pandav Kaurav', 'Mahabharat' and Zarina. In 'Zarina' he was a tongewala who falls in love

Mashal 1950 Lal ohn left with Nana Palshikar

for a dancing girl in carnival. This romantic tragedy won hearts as kisses were common in this movie.

Then Zubeida left Sagar and Sabita and Kumar were inported from Calcutta. So Jal did ‘Phantom of the Hill’ and ‘Grihlaxmi’ with her.

Jal and Zubeida did ‘Aaj Kal’, after which both retired from doing lead roles. In 1942 Jal retired from the movies to attend to his flourishing business in Baroda. Later he started to live a quiet life in Bandra. After about 8 years he came back to film world with small roles in ‘Mashal’ and ‘Deedar’.

Jairaj or Paidi Jairaj

Birthday	September 28, 1909	Kareemnagar Hyderabad
Deathday	August 11, 2000	Mumbai
Married	Savitri Devi, a Punjabi Girl, Kanyadan by Prithviraj Kapoor	
Award	Dada Saheb Failke Award	
Study	Rishi Valley School; Basent College, Madanpalli	
Friendship	Prithviraj Kapoor and his family, would vacation with them	
Significant others	His Mami: Sarojini Naidu	

Film: 1930	Last film: 1995	
Jagmagati Jawani	God and Gun	Total films 199

Year	1913-1931	1932-37	1938-42	1943 future
No. Reported			1	10+
Total	8	8	11	172

Jairaj was the youngest of 3 brothers, Paidipati Sunderraja Naidu, Paidipati Deendayal Naidu and Paidipati Jairaj Naidu. Jairaj was a fan of body-building as a child and he did a course in building thru an American Institute and appeared in their 10 best body builders. He was almost 6' tall. In college he was very interested in sports and drama. After B.Sc. he wanted to become a Naval officer like his friend, but the family did not allow him to pursue that. Instead the family sent him to Bombay at age 19.

There he stayed with some friends, and after a period of 18 months he met Nagendra Mazumdar of Chandrika Film Co. He hired Jairaj in 1930 for 'Jagmagati Jawani' as a co-hero with

Madhav Kale and Ram Piary. In this film all the horse riding and fighting, he did instead of Madhav. He got a wage of Rs 70 a month. He spent Rs. 45 and bought his executive bicycle with this wage. In this film, he had an intense kissing scene with Madhuri.

Nai Kahani 1943

He participated in 11 silent movies with Zebunnisa, Sitara, Madhuri and Mehtab. He did have intimate hugging and kissing scenes with Madhuri and Zebunnissa. Those days, they had to keep long hair also. Shooting would complete during daytimes and in the evening he had to spend night at Nagendra Mazumdar only because no one would rent an apartment to these filmi characters. So, after shooting all day, they would (Prithviraj, Yakub, Mubarak and Nayyampalli who were friends with Jairaj), would come to Capital or Excelsior or Umpire Talkies for watching a film.

At the start of talkies, Jairaj had difficulty in getting films, because he could not sing. He even hired an ustad to learn singing but ustad also got disappointed. Any way, Jairaj persisted and did several talkies. One of the films he did in 1934 was Mill (majdoor) based on a story by Munshi Premchand, who coincidentally appeared in a scene in it. In 1936 Jairaj was signed up as a hero for Kal ki Baat, and even did horse riding, but the role was given to Surendra. During 1940’s Jairaj did 22 movies with Durga Khote, Shobhana Samarth, Mehtab, Shirin, Khurshid, Renuka Devi and Pramilla. In Murad he had the last kissing scene with Khurshid.

Jairaj got married to Savitri, the daughter of Jagdish Sethi’s friend Kripa Ram. Prithviraj Kapoor did the kanyadan since he regarded Savitri as his own daughter. In 1945 he directed a movie with Dilip Kumar, Pratima by Bombay Talkies. Then with earning from it he bought a plot in Khar, on which he built a house. The name was Savitri. From 1951 to 1982 they lived there and then they moved to a ‘Smokey Hills’ on ground floor in Pali Hill Road, Bandra. In late 1940’s he started getting historical characters. In this time he

Bhabhi 1938

Shahjehan 1946

worked with Veena, Snehprabha Pradhan, Geeta Nizhami, Nasreen, Nigar, Ragini, Nargis, Vanmala, Rehana, Surraiyya, Geetabali, Sulochana Chatterjee, Nimmi, Meena Kumari, Noorjahan and Ashalata. In 1946 he worked in a Saigal starrer film Shahjehan.

In 1951 he produced and directed a film based on Tennyson's poem, Sagar, with Nargis, Bharat Bhushan, Durga Khote and himself. The film failed miserably and Jairaj had to suffer a big loss. in 1950's he made 38 films including a 1956 film 'Hatim Tai' with a song 'pervar digare alam 'The Nizam liked the song so much that he saw the movies rewound 10 times around it. He again worked with Nadira, Shashikala, Usha Kiran, Shakila, Sheela Ramani, Nishi, Zabeen Zalil and Anita Guha.

In 1960's he acted in 27 films and in 1970's he worked as a character actor in about 63 movies. He acted in 35 films in 1980's. His health was good enough to put actors half his age to shame Daughter's name is Deepa Shahi (not the actress). He Had another daughter named Geeta. Son named Jai Tilak who is an engineer settled in Chicago, USA.

Father of actor Dilip Raj. He was expected to be the next Raj Kapoor in 1960's.

Grandson is producer Ranjan Shahi (son). He appeared in Masoom as a child in 1983.

On 11th August, 2000 this filmy gentleman took his final journey.

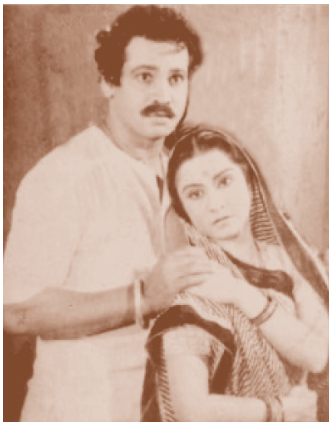
He holds a 'Guinness Book of World Records' as having had a longest number of years (70) in films. The next is Ashok Kumar with 64 years.

He should perhaps be given an award for having worked with maximum of heroines, with no clandestine incident of any kind.

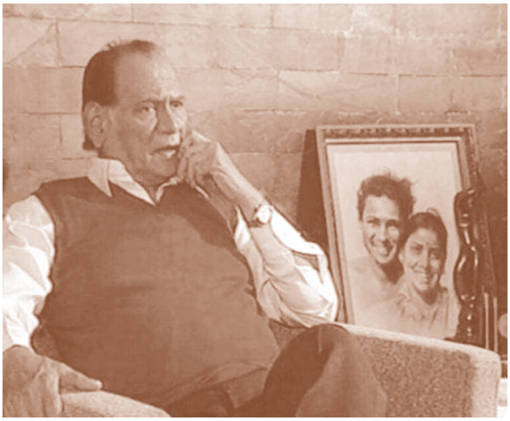
In 1980, he was awarded the Dadasaheb Falke Award.

They make a fine pair–Hansa and Jairaj–in "My Village" a social star of Laxmi Pictures.

Azurie, Jairaj and Shobhana in Karaar's "Nai Duniya" a Circo picture.



Jairaj and Paro team together in "Dhanwan" produced by Mr. V. M Vyas.



Jamshedji Bairamjee Khan Saheb

Birth 1989 Bombay

Film: 1926	Last film: 1955	
Wildcats of Bombay	Ghar Ghar Mein Diwali	Total films 52

Year	1913-1931	1932-37	1938-42	1943-future
No. Reported			1	1
Total	23	21	4	4

Jamshedji's name was Bairamjee Khan Saheb. His name appears as Khan Saheb in some movies. He is one of the oldest and most experienced actor in Hindi films. He was a natural actor and justified every role he played.

Jamshedji made his debut in Wildcats of Bombay under Mohan Bhavnani of Imperial Film Company. He made 22 more silent movies for Imperial. When cinema turned to Talkies, he kept with it and made 29 more movies.

His last movie was Ghar Ghar Mein Diwali by Sohrab Modi and directed by Gajanan Jagirdar in 1955.

Andaz 1949

Jillo Bai

Birthday 1905 Bombay
Death 2004

Film: 1924 Last film: 1960
Shah Jahan Moghul e Azam Total films 89

Year	1913-1931	1932-37	1938-42	1943-future
No. Reported			2	6
Total	42	20	4	23

Pukar 1939

Jillo bai (known as Jillo, Zillo or Jillo Ma) in 1924 joined the Ardeshir Irani's Star Studio (which became Majestic Films later) and did the first silent film under Ardeshir's direction, 'Shah Jahan'.

She worked in 42 silent films, mostly in small supporting roles. She worked in two socially important films 'Mother India' and 'Moghul e Azam' in later part of her career. Zillo was loved by Master Nissar very much, but she rejected it. She had the distinction of working in India's first talkie movie, Alam Ara.

Taqdeer 43

Sikandar 41

Zeenat 45

Jahanara Kajjan

Birthday February 15, 1915 Patna, Bihar
Deathday December 1945 Cancer

Film: 1931 Last film: 1944
Shirin Ferhad Bhartrihari Total films 25

Year	1913-1931	1932-37	1938-42	1943 future
No. Reported				1
No. Participated	3	17	2	3

Jahanara was born to famous tawaif of Lucknow, Suggan who was famous for her beauty and singing capability. Her dad was Nawab Chummi Saheb of Bhagalpore. She was educated at home and knew English and was well versed in Urdu literature. She wrote poetry in Urdu with pseudonym 'Ada' She was trained in classical Hindustani music from Ustad Hussain Khan. As a teenager she was hired by a theatrical company in Patna, which was hired by Madan Theater's sister company Alfred Company. Kajjan at very young age attained name and fame as a popular singer and stage actor.

Madan Theaters brought Jahanara as a star of their venture 'Shirin Ferhad' in 1931. Though it missed out on being Indian cinema's first talkie movie by 2 months, it was the most successful startup. It had roughly 42 songs mostly by her and the hero Nissar.

She was a hit. She became, with Nissar, the biggest star couple of talkie movies. They did several equally successful movies together like, 'Laila Majnu', 'Indra Sabha' Bilwamangal' etc. In Indra Sabha, there were 71 songs, a world record. After that she did 'Shakuntala', 'Alibaba Aur Chalis Chor', 'Ankh ka Nasha'.and 'Zehri Saanp'. Her popularity with the audience dipped. In 1936 her relationship with Madan Theater's owner Seth Kamani deteriorated. Kamani sued her and ruined all her properties in Calcutta, including her palatial mansion.

She left Calcutta in 1938, formed her own Theatrical Company; "Jahanara Theatrical company" and started doing stage shows from town to town, from Lahore to Bombay.

Her health was deteriorating so she had to settle at one place, Bombay. She did 7 films mostly of Ranjit, but also Sunrise Pictures and Minerva Movitone. Her role in Minerva Movitone's Prithvi Ballabh, though small, was impressive

Apart from movies, in Mumbai along with Ghulam Mohammad, she also taught music.

Kajjan was having roaring love affairs with many co-stars including Nissar and Nijamul Haque.

She passed away due to cancer at a young age of 30.

Prithvi Vallabh 1943

Khalil

Birth: 1903

Deathday: 28 November, 1941

Film:	1920	1941	
	Krishna Sudama	Merchant of Venice	Total films 47

Year	1914-1931	1932-37	1938-42	1942 beyond
No. Reported	0	0	0	0
No Acted in	20	20	7	0

Master Khalil Ahmed (sometimes known as Khalil, Master Khalil or Khalil Ahmed) was the early member of Hindi Cinema and became the superstar of silent films. He was tall, handsome, dashing and macho hero at that time. He did Krishna and Rama roles in the beginning.

He had acted opposite all the great heroines of his time, Sulochana, Tara, Gohar, Jillo, Rose, Noorjehan Sr, Kajjan, Mushtari, Violet Cooper, Radha Rani, Ram Piary, Akhtari Faizabadi, Ameena, Leela Desai, Gulab, Ermeline and Sheela. He lived in Calcutta. He married and had 5 children. He was giving time in both Calcutta (Madan Theater) and Bombay, where he was equally popular.

He died quite young, at 38 years

* * *

“He acted with all top heroines of his time. Some of his 30 silent films are, ‘Kaala Naag, ‘Kulin Kanta’, ‘Lanka Ni Laadi’, ‘Cinema Queen’ etc. When Talkie started he shuttled between Calcutta and Bombay. He did 13 films in Calcutta and 15 films in Bombay.

A Muslim by birth, he performed a variety of roles in films. His initial acting phase included roles of Shri Krishna and Shri Rama.

Khalil with Jehanarah Kazzan

Disenchanted by the communal riots during those times, he gave a speech in the Indian Motion Picture Congress, on 4th May 1939. Baburao Patel's Film India published this extract from his speech- "I have played Hindu Gods in films. I worked under Hindu producers only. I am disturbed by these riots. I am popular among Hindus and Muslims. We are devotees of Art and Art has no religion." Indian Film Industry was perhaps the only industry which was mostly a secular one, since its inception. Master Khalil Ahmed was an example of that."

Courtesy Sri Arun Kumar Deshmukh

Kamlabai Gokhale

Birth: 1909 (controvertial)
Death: 1997 Bombay
Spouse: Raghunathrao Gokhale
Children: 3 including Chandrakant Gokhale
Parents: Anand Nanoskar, Durgabai Kamat

Film:	1913	1980	
	Mohini Bhasmasur	Gehrayee	Total films 37

Year	1913	1914-1931	1932-37	1938-42	1942 beyond
No. Reported					
No. Participated	1	1	21	4	12

Kamlabai along with her mother Durgabai Kamat was the Indian Cinema's first female artists. Her father was a professor of history at the J J School of Arts.

She married Raghunathrao Gokhale and had three children Chandrakant Gokhale, Lalji Gokhale and Suryakant Gokhale. Chandrakant and Lalji were accomplished tabala maestros. Chandrakant is the father of Vikram Gokhale, a well known Indian film, television and stage actor.

She became a widow at the early age of 25, while pregnant with the third child. She was chosen by Dada Saheb Falke for his second film Mohini Bhasmasur at the age of 5. Her mother Durgabai played the role of Parvati. By the time she was 15, she had become a celebrity.

Her husband usually performed female roles at Kirloskar Natak Company. But later he moved to his brother's company where Durgabai and Kamla were employed. The young couple were cast as a new lead player of the company.

In 1930's she worked under **Veer Savarkar** in the play 'Ushaap' which focussed on the plight of Harijans.

K N Kale

Birthday	24 February 1904	Dayal, Maharashtra
Deathday	20 February 1974	Bombay

Film: 16	Director: 1947-59	Film 7
Patal Ketu: 1928	Sacha Sapna: 1942	

Year	1927-1932	1933-37	1938-74
No. Reported		1	
No. Participated	7	7	2

K N Kale started with Patal Ketu opposite Tara directed by K P Bhave of Imperial Cinema. During silent movie time he moved from Imperial to Ranjit and then to Krishna Studios. During the talkies, he moved from studio to studio. The final movie was with Prabhat Film Company, when he turned director of the movie Wahan. He also acted in it.

Amar Jyoti 1936

Lalita Pawar

Birthday: 18 April, 1916, Nasik, Bombay
Deathday: 24 February, 1998 Pune, Mumbai

Birth Name: Ambika Laxman Rao Shagun
Marriage: Hanuman (divorced)
G P Pawar (divorced)
Raj Kumar Gupta ??

Film: 1928 1998
Raja Harishchandra Nirala Total films 347

Year	1914-1931	1932-37	1938-42	1942 beyond
No. Reported			1	Many
No. Acted in	21	11	10	305

It's hard for people to realize that, that lady (the wicked mother-in-law) was at one time a leading lady.

Lalita Pawar was born in a rich family. Her father was a wealthy silk merchant. Once she was visiting a film studio and wanted her picture taken. The studio owner was so impressed with her that he wanted to get her for his next film. That's how she landed in 1928, at age 12, for her debut film Raja Harishchandra made by Aryan Film Company. Her director was Narayandas Sarpotdar and hero was more than twice her age, Bhaurao Datar.

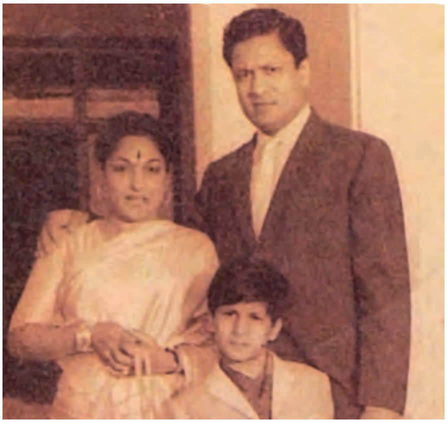
In silent era she did 21 movies with Aryan Film company, mostly opposite Bhaurao Datar. She co-produced and acted in one silent movie ‘Kailash(1932)’. In 1932-33 she began to take Urdu lessons for talkie

movies. Since every hero and heroine had to sing their own songs, she also took some singing lessons. Her voice was suitable for singing, so she did not have to fuss too much.

Lalita pawar in lead role in Himmat e Mardan (1935)

By 1942 she acted in young heroine's roles in about 20 movies. She produced one talkie movie in 1938, Duniya Kya Hai. In 1942 an unfortunate scene in the shooting of Jung e Azadi, the hero Bhagwan had to hit her. He hit her so hard that, she suffered facial paralysis. She also suffered in the left eye some permanent damage and it left her with a permanent squint. After ~3 years when she returned to the screen, she had lost her ability to be the leading lady. Almost 28 years old, she was permanently the mother or mother-in-law. She played mother to Ashok Kumar (5 years older than her), Dilip, Raj Kapoor and Dev Anand. But she showed real grit and without any grudges embraced these new roles. and became ‘the old mother/mother-in- Even though she mastered the art of being a convincing ‘overly domineering mother-in-law’, she also had some nicer roles like in Anari. She got a Filmfare award for best supporting actress for this film.

She was three other times nominated for the best supporting actress award. In later years she did the role of Manthara in



Lalita with husband Raj Kumar Gupta and son Jai

Ramanand Sagar's T.V. epic Ramayan She was honoured by the government of India in 1961.

She was married thrice. Not much is known about her first marriage to Hanuman. Her second marriage lasted for some time until her husband had an affair with her sister. Then she married her third husband Mr Raj Kumar Gupta, a film producer and this was a life long affair. She has a son, film producer Jai Pawar and a daughter-in-law.

Lobo

Film: 1927	Last film: 1939	
Bhedi Trishul	Chasmawali	Total films 34

Year	1913-1931	1932-37	1938-42	1943-future
No. Reported				
Total	23	10	1	0

Lobo started with Bhedi Trishul, with Sharda Film Company, under Nanoobhai Desai's direction. Then in 1929, after completing 11 films with Sharda Films, she switched over to Mehta Luther co., under Mr H Mehta.

She did her last film Chasmawali, with K Amarnath in Mohan Pictures inc.

Madhuri or Berryl Yvonne Claessen

Birth 1913 Nainital
Spouse Lorimar Vinay (30 December 1945 – 8 August 1949)

First film: 1927	Last film: 1947	
Bansari Bala	Doli	Total films 30

Year	1914-1931	1932-37	1938-42	1942 beyond
No. Reported				
No. Participated	7	11	6	6

Madhuri was an educated girl from a Nainital's well-to-do Anglo Indian family. She was good at English, but had difficulty in speaking Hindi fluently.

At home she was interested in teaching music but due to no appropriate job, with her parent's permission she came to Mumbai to do some job search. She hooked up with Sharda Pictures and did her first picture Bansari Bala in 1927, under direction of Mr A P Kapoor, opposite Master Vithal.

Madhuri tries to restore peace between Rama Shukul and Motilal in "Iqrar", a social picture of Ranjit. 1942

Then she changed over to Young India in 1929 and did 4 pictures with Jairaj in 1929-30. In 1931 she got together with Ranjit Studios and did 2 pictures with D Biilimoria with the director Nanoobhai Vakil.

She did 23 more movies with E Billimoria, Ishwarlal, Motilal etc. in talkies between 1932-47. The last movie had Jayant and Wasti in lead roles.

Madhuri is becoming more popular every day. Here she is in "Sona" a social story of Mazhar Khan.

Miss Madhuri plays a tantalizing role in "Gvalan" produced and directed by Mr. Baburao Patel.

Madhuri — In "The Kick" this beautiful artiste kicked the critics out and she is doing it again in "Pagal" another Kardar-Ranjit social.

Manohar Janardhan Dixit

Birthday	November 12, 1906	Sinnar Maharashtra
Deathday	June 29, 1949	Mumbai

Film: 1930 Last film: 1948

Jagmagati Jawani The Honour of The House Total films 47

Year	1913-1931	1932-37	1938-42	1943 future
No. Reported			1	1
No. Participated	1	20	14	12

Dixit debuted in 1930, at the age of 24, in **Jagmagati Jawani**, with **Jairaj** and **Roshanara**, at **Chandrika Studios** with **Nagendra Mazumdar** as the director.

Dixit formed a comedy-duo like **Laurel and Hardy**, with **Ghory**, who was 5 years his senior. They started with **Bhutio Mahal (1932)** as the first film for **Ranjit Film Company**. After starting, they did almost 30 films together for **Ranjit**.

Zeenat 45

Jagmagati Jawani 30

More a philosopher than a comedian, Dixit is an institution by himself. He will be seen in "Dil-ki-Baat", an Atre picture.

Easily the smartest comedian we have in the industry. Dixit made everyone laugh in "Soni Mahiwal" a picture of Jayant Desai.

Dixit one of our genuine comedians, gives a marvellous performance in 'Gold'a Mazhar Art picture.

Dixit, one of our rare comedians, snapped in a respectable dress. Once in a while Dixit does dress nicely and then it becomes difficult to spot him. There are few artistes in the industry with his social status and culture.

Whenever Dixit sees a woman he looks like this. This one, however, is in a temper with him in Ranjit's "Kaun Hamara".

M Ismail

Deathday November 22, 1975 Lahore, Pakistan

Film: 1928 Last film: 1975

Prem Pariksha Adi Muzrim Total films 60

Year	1913-1931	1932-37	1938-42	1943 future
No. Reported			1	
No. Participated	4	3	5	48

M Ismail was resident of the Inner Bharati Gate in Lahore. He was well-built, fair complexioned and had blue eyes. Mian Abdul Rashid Kardar was from the same area. Ismail was a calligrapher and Kardar an illustrator and sketcher. They both came to Bombay in 1927 but due to some reason their movie did not complete. So they retuned to Lahore in 1928, Ismail got a role in Premier Film Company, with G K Mehta, 'Prem Pariksha'. Then Kardar formed his own unit, United Players Corporation and M Ismail participated in Hushna Ka Daku. Kardar did two more silent movies. He did some 12 more movies, in which he had a role in Dalsukh Pancholi's Khazanchi. In 1948 he went to Pakistan and continued in cinema work there .

He expired due to a heart attack.

Khazanchi 41

Mehtab

Birth Name	:	Najma Khan
Birthday	:	April 28, 1918 Sachin, Gujarat
Deathday	:	April 10, 1997 Bombay
Marriage	:	Ashraf Khan (divorced) Sohrab Modi (1946-84) till his death
Children	:	2, Ismail 1938 from first marriage, Mehelli from second marriage
Father	:	Nawab Siddi Ibrahim Mohammad Uakut Kuan III, the Nawab of Sachin

First film:	1928	Punarlagnam Ni Patni	
Last film:	1953	Jhansi Ki Rani	Total films 25

Year	1914-1931	1932-37	1938-42	1942 beyond
No. Reported				2
No. Participated	8	8	3	6

Mehtab was born in a family where her mother (step) was the first wife of the Nawab. Fatma and her daughters were her seniors in Hindi films.

Mehtab's debut was in 1928 for Kaiser e Hind Film Co, in film Punarlagnam and Patni directed by Nagendra Mazumdar. She acted in a film, Kamaal-e Shamsheer (1930) with W.M. Khan, which was produced by her mother under Excelsior Film Company. Her other silent film was Hamara Hindustan, which starred Ruby Myers, Jal Merchant and Mazhar Khan.

Mehtab

In 1932 she starred opposite her would be beau, Ashraf Khan, in Veer Kunal under the banner of Indian Art Productions. It was a short marriage from which she got a son named Ismail in 1938.

She acted in Bhola Shikar (1933) of Ranjit Movietone, with Jayant Desai as director, Chandulal Shah as Producer and E Billimorea as the hero. She did Ranchandi opposite Navinchandra. She did Moti ka Har and Jeevan Swapna in 1937, both directed by Jaddanbai.

Sanjog 43

Following the birth of her son and subsequent divorce from Ashraf Khan, she acted in Quaidi (1940) with Ramola, Madhuri, Wasti and Nandrekar. In 1941, she got a chance to act in Chitralekha, directed by Kedar Sharma. This movie was famous because of a 'bath scene' in it. This is also known for being the starting of Bharat Bhushan. In 1942, she acted in Sharda, a movie directed by A R Kardar, and starring Wasti, Ullahs and Nirmala Devi. This movie was known for 13 year-old Surraiya giving playback for Mehtab. She did two more movies Kanoon and Sanjog by A R Kardar. In 1943 she worked for Homi Wadia for Vishwas (43). In 1944 Sohrab Modi cast Mehtab in Parakh with Yakub and Balwant Singh. Then Mehtab was seen in Ismat (1944), Ek Din Ka Sultan (1945), Saathi (1946) and Shama (1946).

In 1946 on 28 April, Mehtab, a Muslim married Sohrab Modi, a Parasi. It was second experience for both of them Mehtab was married and divorced from Ashraf Khan while Sohrab had just finished a relationship with Naseem Bano. The marriage continued till Sohrab's death in 1984. The only condition Mehtab put on Sohrab was to let her son Ismail stay with them.

Mehtab and Sohrab Modi

In 1953 Sohrab cast her in a historical movie, Jhansi ki Raani with the most lavish sets and a big star cast, but that failed tragically. The next movie was Mehtab's last. It was Samay Bada Balwan 1969, Modi's last movie. Sohrab modi died on 28 January 1984 at the age of 85. Mehtab died on 10 April, 1997.

Jhansi ki Rani 1953

Mehtab and Jagirdar get a coy moment in "Bairam Khan".

In "JOURNEYS END" a Jaddan Bai production of Sangeet Film Company, Mehtab that popular artiste stages a splendid come back. Here, she is seen with her hero–A. Hussain.

Mehtab and Nandrekar, a popular pair give a popular performance in "Chitralekha" a Film Corporation picture released through the Select Serial Supply.

Mubarak Merchant

Birthday	January 30, 1909	Bombay
Death day	July 26, 1986	Bombay

Film: 1929	Last film: 1973	
Pati Patni	Barkha Bahar	Total films 67

Year	1914-1931	1932-37	1938-42	1942 beyond
No. Reported			1	10
No. Participated	5	10	9	43

Mubarak was born into a well to do Parsi family. He was brilliant in both, studies and extra-curricular activities. He participated and directed plays while in college.

He applied to Ranjit Film Company. While waiting, he passed his ICS exam. His desire for acting in movies was so great, that he gave up on his extremely distinguished career as a bureaucrat, and joined the movies.

His first film was Pati Patni in 1929, under the direction of Chandulal Shah. His role was of a villain against K N Kale, Gohar and Raja Sandow. Next year he joined Imperial Film Company and did 4 silent films including Noor Jehan and Veer Kunal.

He kept working for 44 years and did his final role in Barkha Bahar. His other roles of interest were in Tan Sen, Kismet, Sheesh Mahal, Samadhi, Madhosh, Anarkali, Jhansi ki Rani, Nagin, Main Nashe Mein Hoon, and Waqt. He left the world on July 25, 1986.

* * *

Between Mubarak and Rama Shukul, Alaknanda forges a small thrill in "Fariyad", a Ranjit picture.

Anarkali 53

Mubarak seems to be in a devilish hurry in 'Soni Mahiwal', a costume story of Jayant Productions.

"His personality was suitable for roles of Kings and Maharajas. He played the role of Samrat Akbar in Tansen-1943, Maharana Pratap-1946 and Anarkali-1953. He went to meet his brother Dinshaw. Mistaking him to be Dinshaw, make-up was done to him and he played a role in the film 'Punjab Mail'. Then onwards he started working regularly in films.

As a Hero his first silent film was 'Raj Ramani'. He worked as a hero in 7 Imperial films and 10 films of Ranjit Studio. His heroines were Putli, Shanta, Sultana. Madhuri, Padma, Panna and others.

When talkie films started he was hero in 32 films made by Ranjit, opposite Gauhar, Shanta, Kamla, Mehtab, Madhuri and Sitara etc. He worked in 15 films opposite Madhuri alone. Fencing, shooting and horse riding were his specialties as a stunt hero. He was the First in India to wear Cowboy dress in stunt films."

Courtesy: Shri Arun Kumar Deshmukh

Master Nissar

Birthday	March 5, 1902	Nassar Mohammad Ali
Deathday	July 13, 1980 due to Cancer	

Film: 1931	Last film: 1965	
Shirin Farhad	Chhoti Chhoti Baaten	Total films 30

Year	1913-1931	1932-37	1938-42	1943 future
No. Reported				1
No. Participated	3	13	0	14

Master Nissar was from a poor family in Delhi. He started working in Alfred Theatrical Company at the age of nine. 7 years later he moved to Aleksandra Theater Co. in Bombay.

Later he worked for a brief time in Gujarat Theaters Company. He finally joined the Madan Theaters. He learned music from Ustad Betab and Jhande Khan. After a few roles for girls and heroines he got a hero's role in Agha Hashra Kashmiri's dramas due to good looks, fluent Urdu and singing skills.

He was well trained in singing and was a seasoned actor. Due to his theatrical involvement, his dialogue delivery was rather theatrical.

Kajjan was also in the troupe. Meena Kumari's Mother Iqbal Begum was a dancer in the troupe. Nissar fell in love with Kajjan and spent a lot of money on her.

At Madan Theater he missed, the Indian talkie world's first movie by a period of two months only. Thus, his movie "Shirin Ferhad' came out, as the India's second talkie movie.

The heroine of this movie was his old Alfred Theater's friend Jahanara Kajjan, who was called from Bhagalpore, who was equally

Pyar ki Baaten 1949

well trained in singing and acting. The movie was a big hit and he and Kajjan had sung some fifty songs in this film. His song “Ab woh muqaddar na raha….’ was a rage in those days.

He, Kajjan and Madan Theater’s reputation was high and he produced ‘Laila Majnu’, ‘Indersabha’ Galru Zarina’ and ‘Bilwa Mangal’ with Kajjan, all super hits. Nissar and Kajjan were regarded as the top pair due to their singing and acting (though theatrical so far). The Indersabha had 69 songs, still a world record. He moved to Ajanta Movitone (Mohan Bhavanani) and made another super hit movie ‘Afzal’ in 1933. At this time a new heroine ‘Miss Bibbo’, a songstress tawaif from Delhi was introduced, and he made super hit films like,’Rangeela Rajput’ and ‘Saire Paristan’.

In this time Ajanta paid him Rs. 3000/per month. He had a Rolls Royce. He had heroines like Padma Devi, Zebunnisa, Haseena, Sardar Akhtar and Zillo. Nissar was in love with Zillo, but she rejected him.

He lived in a palace in Malabar Hills and had many cars. By mid thirties, new talents from Calcutta’s New Theaters like K L Saigal, K C Dey, Pahari Sanyal and Pankaj Mullick were on the scene and Nissar’s career started going into oblivion.

He acted as hero in 45 films and in supporting roles in 30. In 1947 his bad days started. From Malabar Hills to Bombay Central to 1 room tenement in a chawl in red light area Kamathipura

Sadhana 58

was a painful shift. He even went to Pakistan and returned dejected from there. A Music Group Sangeet Manjari had arranged a program with old music singers like CH Atma, Rajkumari, Surendra, GM Durrani, Khan Mastana. Nissar sang his famous song Shirin Farhad, “Ab wo mukaddar na Raha”, but he was forgotten.

Dhool ka Phool 1959

He married 4 times. His second marriage was with Sayeeda, sister-in-law of Akhtar Hussain, Nargis’s brother but it did not last long.

Once Sahir Ludhianvi spotted him begging on the side and brought him to 19BR Chopra and got him to play lead qawal in the film ‘Sadhna (58)’ ‘aaj kyun hamse parda hai’ sung by Muhammad Rafi.

Thus, living in a kholi of Kamathipura, Nissar died, sort of Born poor, Lived rich and Died poor. Neighbours collected money for his burial and only CINTAA’s Chandrashekhar came to his burial.

Master Nissar’s first wife did carry on with him till the end.

Master Vithal

Birth: 1906
Death: July 11, 1966
Name Vithal Raghunath Desai
Film: 1924 1966
Kalyan Khajina Sheras Shava Ser Total films 89

Year	1914-1931	1932-37	1938-42	1942 beyond
No. Reported				
No. Participated	45	9	5	30

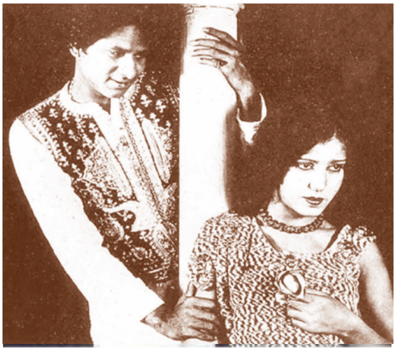
Master Vithal
(Vitthal Raghunath Desai)

Vithal was born in a jungle, when his mother was travelling on a pilgrimage. His mother succumbed to child birth. He was raised by an elderly lady. He worked as a labourer at monthly salary of Rupees 9. He was a wrestler and had a very handsome body with a muscular physique. He debuted on a stage as a child artist with Raja Pur Natak Mandali.

He later was discovered by Baburao Painter of Maharashtra Film Company and given a job in lab departments and odd jobs in the studio. He was doing some minor roles as needed. His first break came as a female dancer in 1924 movie Kalyan Khajina. His real break in the films came, when Mr Bhagilal of Sharda Film Company hired him at Rs 50 per month. He was put in the main role in the film Bajirao Mastani. Next year he did the main lead role in Ratna Manjari (1926) and after that he became permanent fixture in Sharda Film company, doing lead roles in the stunt films. His swashbuckling roles were very popular in those days. His films were full of stunt, fighting and daredevil acts. He did more than 30 films with Sharda mostly with Zebunnisa as the heroine. He earned himself the title of Douglas Fairbank of India. He was highest paid male actors of India.

It was this unequalled heights of popularity that got Ardeshir Irani's attention for his first talkie film 'Alam Ara'. Even though Vithal had months remaining in his contract with Sharda, Ardeshir Irani hired him for Alam Ara. Nanubhai Desai of Sharda was furious, he kidnapped Master Vithal and court case was filed. Eminent lawyers like Setalwad and Mohd. Ali Jinnah were involved. Case was filed, the judge asked who was Vithal's preference. Vithal said who ever gave him higher salary. Sharda was giving him Rs 300 per month and Ardeshir Irani gave him Rs 1200/month and the court case was resolved. (by the way, Sharda Films made alright. They hired new hero P Jairaj for Rs 100/month instead of Vithal). This was the start of the good and evil for Vithal.

While at one hand he was the hero of the first talkie movie, Alam Ara, it was soon discovered that he could not deliver dialogues in Hindi. In Alam Ara, Vithal got very little to speak, mostly shown in unconscious or in a trance. That was also the shutdown of limelight on Vithal for acting in Hindi talkie films. After 1931 Vithal mostly appeared in Marathi films, with Durga Khote or Lalita Pawar. He acted in a Movie Naghma-e-Sehra, made by Comic Bhagwan and having music by C Ramachandra. He was also a director of Shahu Modak's (first double role in a Hindi film) Awaaraa Shehzada (1933). Earlier he (Vithal) had acted in a double role (first in a silent movie) Vithal had shifted to Kolhapur in 1946, He had constructed a big chawl in Kolhapur, and his later years, he lived on rental income from this chawl.



Vithal with Zubeida
Alam Ara 1931

Mazhar Khan

Birthday: 18 October, 1905, Bareilly, UP
Deathday: 24 September, 1950

Film: 1928 1950
Haiyan no Haar Nirala Total films 43
(wikipedia 112, Harish Raghuwanshi 71)

Year	1914-1931	1932-37	1938-42	1942 beyond
No. Reported			1	1
No. Acted in	17	10	9	7

Mazhar Khan (18.10.1905 – 24.9.1950 Actor)

Mazhar Khan was an actor-producer-director in Indian films. Mazhar was interested in films from the beginning. He did his matriculation from Indore, Madhya Pradesh and joined the police force in Dhar State. He rose to be a sub-inspector before quitting Police force. As per his father's wishes he studied law, but soon quit to come to Bombay in order to pursue film career. His tenure with police had trained him in horse riding and 'other abilities' for film work. He was athleltic, a boxer, a polo player, a football champ and an all around sportsman.

In Bombay, it wasn't easy to find work. He went from studio to studio with no entrance possible due to the gatekeeper. After a while he was successful in getting into Imperial Theatre. There he met B P Mishra, the famous director. Within a week he was given a role in Haiyan no Har. Thus was his entry into the silent movies in 1928. In this movie 'The Queen of

Nirala 1950

Silent Films" Ermeline had acted. His role of Prince Ghiasuddin was appreciated by all. He got a lot of offers and in silent era he acted in 17 movies including Durgesh Nandini (1926), Hoor e Baghdad (1928), Vaasi na Raat, Be Dhari Talwar (1929, the Prithviraj Kapoor's starting film), Ram Raheem (1930), Hamaara Hindustan (1930), Sinbad the Sailor (1930), Raj Tilak (1931) and Golbar(1931). In the beginning he played villain's roles but later as the cinema moved to mythological, historical and semi-social he performed the roles that required extra attention.

Mazhar made successful transition to talkie movie Noorjahan directed by Ezra Mir in 1931. The movie was successful. Then he went to New Theatres Calcutta to star in Subah ka Sitara in which K L Saigal and Kumar also acted. In 1933, Mazhar moved to East India Film Company and did Nala Damyanti (starring K C Dey and Indurani), Ek Din ka Badshah (starring Sabita Devi and Indubala), Aurat ka Pyar with Gul Hamid, and Mukhtar Begum in the lead. During 1936-39, he worked in 10's of films with several directors and prominent actors such as Sabita Devi, Motilal, Bimla Kumari, Gul Hamid, and Mukhtar Beghum.

Padosi 41

In 1940 he played an important role in Achchut with Motilal, Gohar, Sitara Devi and N M Charlie working for Ranji Studio and Chandulal Shah. It was seen by Sardar Vallabh Bhai Patel.

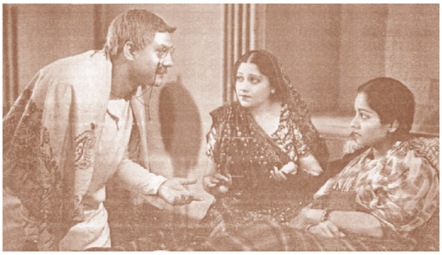
He acted in a movie by Sohrab Modi's company Minerva Movitone, Bharosa. Also in 1941 Mazhar did a role, that can be described as a trademark movie on Hindu Moslem unity, Padosi by V Shantaram for his Prabhat Film Company. Mazhar

played the role of 'thakur', a hindu with a staunch support from Gajanan Jagirdar as a Muslim. The film achieved both critical as well as commercial success. Akela in 1941, though in a supporting role was carried through his successful shoulders only. It had Eddie Billimoria and Bibbo in it. Those days the film magazines compared Mazhar to Hollywood actors like Paul Muni, Bela Lugosi and Boris Karloff.

In 1942 Mazhar played in Meri Duiya, which he directed also, based on Hindu-Muslim Unity which had Hari Shivdasani and Kaushalya in the lead.

There after he set up his own production house, Asiatic Pictures and produced Yaad'. In this film he gave debut to future famous heroine Veena. Under his banner Mazhar Art productions, he produced Badi Baat (1944) and Pehli Nazar (1945). Pehli Nazar was Munawwar Sultana's debut film and it also opened the singing opportunity for Mukesh. Mukesh's famous rendition of 'Dil Jalta Hai To Jalne De' is remembered even today.

The last movie he did was 'Nirala' in 1950. Mazhar was survived by his wife, a Hindu lady who did not convert to Islam and his two sons Anwar and Afsar.



Gohar, Mazhar and Rajkumari seem to be having a heated discussion in Sardar Chandulal Shah" Achhut, which is nearing completion at the Ranjit Studios.

These two good artistes–Dixit and Mazhar Khan–'Sena' a great social story.

Mazhar Khan, India's celebrated character actor, will come to the screen again in a classic role in "Meri Duniya", a National Artists' picture.

That is how the ever-popular Mazhar Khan looks in "Uljhan", an Acharya Art picture.

In "Naiyya" directed by Aslam Noori, Mazhar has a powerful role to play. He does it with a wine glass in hand.

Mazhar and Dixit are old friends but they part company in "Gold" and all over gold.

Mazhar Khan, one of our best character-actor, gives another memorable performance in "Sona", a picture with a dynamic social theme.

Madan Rai Vakil

Birth: 1985

Film: 1920 Shakuntala — 1930 Intaqam — Total films 54

Year	1914-1931	1932-37	1938-42	1942 beyond
No. Reported				
No. Acted in	54			

Madan Rai Vakil started the film with Shakuntala. 2 years later he joined Star Co. (A precurser to A Irani's Imperial co.) and continuosly worked in almost ~50 films for Imperial film co.

After that he turned a director and directed Imperial Films and Sagar Films co.

Moti

Film: 1920 Krishna Sudama — 1956 Sheikh Chilli — Total films 24

Year	1914-1931	1932-37	1938-42	1942 beyond
No. Reported	0	0	0	2
No. Acted in	12	6	2	4

Moti joined the Kohinoor Studios first, with playing heroine in mythological movies. She made several movies with Khalil and then changed to stunt movies starring as heroine with Navinchandra.

Kismet 43

Moti– This beautiful Paramount star will soon be seen in "Aflatoon Aurat" in which the delivery the goods as an Amazon. 1939 June p13

Moti—Paramount star in "Amazon"

Moti in "Akela" a Great India picture.

Moti—Of course, a challenge! She graces the title role in "Amazon" (Aflatoon Aurat) a Paramount Super Production directed by Kikubhai B. Desai.

Navinchandra

Film: 1928	Last film: 1948	
Goddess Mahakali	White Face	Total films 44

A Strunt hero. Debutted in Goddess Mahakali directed by Nagendra Mazumdar of Kaisare Hind in 1928

Year	1914-1931	1932-37	1938-42	1942 beyond
No. Reported				
No. Participated	12	17	7	8

"Navinchandra's full name was Navinchandra N. Joshi. He was born in 1907 at Jambusar and belonged to a Gujarati Bramhin family. When he was studying in Intermediate, his dream was to do M.Sc. and become a professor. He was keenly interested in body-building and was a weight-lifter. He was an expert in Long jump, High jump and Malkhamb too, along with yogasanas. This made his body solid. Fair and handsome physique was noticed by one of the seniors in his Gym and he was taken to Bombay to meet producer-director Indulal Yagnik. He offered him a hero's role in a stunt film. Thus Navin entered the film line with first silent stunt movie "The Fall of Pawagarh" in 1928. It was produced by Indulal Yagnik and directed by Nagendra Majumdar. His first heroine was Iris Crawford. He worked in more than 20 silent films and was famous as a hero of stunt and action films.

His first Talkie film was Kala Pahad-1933 in which his heroine was Gauhar Karnataki (sister of Amirbai karnataki and wife of Marathi stage artiste Bal Gandharv).

One peculiar thing about (Navinchandra was that except for the film's required costume, he was always seen in Dhoti and Kurta only)."

Courtesy: Sri Arun Kumar Deshmukh

In "Shareef Daku" Jayabharat Picture Padmadevi and Navinchandra once again meet after a long time. The picture promises to be an excellent thriller and is directed by Mr. Govindram Sethy.

Nawab

Film: 1931 Last film: 1982
Satyavadi Raja Harishchandra Ulta Seedha Total films 55

Year	1913-1931	1932-37	1938-42	1943 future
No. Reported		5	2	many
No. Participated	2	13	7	33

Nawab started with Madan Theaters in 1931, with J J Madan in Satyavadi Raja Harishchandra. From 1932 he joined Calcutta based New Theater and participated in all Saigal starrers.

Chandidas 1934

Karwane Hayatt 1935 Nawab on Left

Mukti 35

President 1937

Dhoop Chhaon 1935

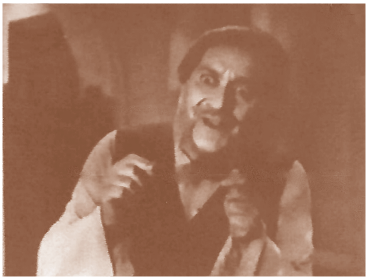
Lagan 1941

“Nawab, was born in 1897 in a Kashmiri Muslim family of Lucknow. Before coming to the screen he had gained popularity on the Urdu stage. His first appearance in the films was in Madan’s “Bilva Mangal”. Thencefrom he shifted to New Theatres Ltd. Here he gave some masterly and epoch-making performances in pictures like “Yahudi-ki-Ladki”, “Sapera”, “Lagan”, “Dharti Mata”, “My Sister” and “Kashi Nath” etc. Picture after picture of his was an unqualified success.

Of late he has become a free lancer and as such his first picture is Sunrise’s “Ghat” in which he gives a most convincing portrayal. As a veteran character actor and as a comedian he is supreme and adds lustre to every picture he works in. He takes his job seriously and is hardworking and intelligent. He can be safely compared to any of the Hollywood character actors. Nawab died in 1955.

Nawab: Written in 1946."

Courtesy: Shahid Perdesi



N M Charlie

Birth 1912 Ranabob near Porbandar Gujarat

Deathday June 30, 1983 Pakistan

Film: 1924	Last film: 1963	
Beeswin Sadi	Akeli Mat Jaiyo	Total films 55

Year	1913-1931	1932-37	1938-42	1943-future
No. Reported				2
Total	15	21	8	11

Taqdeer 43

Noor Mohammad was born in Mamon Hazi Ali Mohammad's home in Gujarat. Being of jolly nature and interested in films, he could not complete studies. From childhood itself, he would ride a running horse by leaping on it, a stunt technique like Douglas Fairbank, was his specialty. Once practicing this trick he fell off and his mouth hit the ground. Once he was copying a 'mad' person and hit and broke all the glass utensils in the house with a stick in his mouth. So getting a role in films was not difficult for him. He started with a role in Kohinoor's Beeswin Sadi in 1924, directed by Homi Master.

He was hired at Rs 40 a month at Kohinoor. He continued working at Kohinoor throughout the silent films and produced 15 movies. He was in the film Veer Bahadur in 1931 and for this film, he wore a half mustache, a la Charlie Chaplin, and adopted the name Charlie, thus full name being N M Charlie.

In 1932 and 1933 he acted in Ezra Mir's (Sagar Movietone) Zarina and Prem Pagal. In fact in Prem Pagal he was the hero, singing 4 songs also. In 1934 he acted for Sagar in Farzande-Hind and then had a lasting association with Ranjit Films. At Ranjit he became

a regular participating in 20+ movies. Then in 1940 he worked for various producers, like Mehboob in Taqdeer and Kardar in Sanjog.

Charlie was very famous for using ‘Taquia Kalams’ in his films. His famous one in Sanjog ‘Palat Tera Dhyan Kidhar Hai’ and ‘Ghanshyam Parda Girao’ were very famous.

In 1948 he went to Pakistan. After working in 6-8 films, he came back to India in 1960. He did 3 movies here including Ranjit’s Akeli Mat Jayiyo. He wanted to regain India’s citizenship, but not being successful returned to Pakistan and then to USA. In USA he got involved in dairy farming, He had 11 children, one a doctor, another a lawyer, none in films. After his wife died in 1983 he came back to Pakistan, but in 2 months he bade good bye to this world on June 30, 1983.

Sanjog 43

Patience Cooper

Birth	1905	Calcutta
Death	1983	Karachi

First film: 1920	Last film: 1942	
Nal Damyanti	Rani	Total films 57

Year	1914-1931	1932-37	1938-42	1942 beyond
No. Reported				
No. Participated	31	12	2	12

Patience Cooper was the first Indian female star, started acting from 1920 in JJ Madan's Madan Theater with movie Nal Damyanti.

She was a dancer in Bradman's Musical Comedy, a Eurasian troupe in Calcutta. Later in 1920, she joined J F Madan's Corinthian Stage Company as an actress. She worked in both silent version of movies (1920-31), and also in the talkies from 1932

to 1946. She was one of the earliest leading ladies. She is the one who played double roles in ‘Patni Pratap’ and ‘Kashmiri Khajana’ doing twin sisters' role in the first movie, and a mother and daughter in the second one.

She married in 1926, Mirza Ahmed Isphani Saheb, but next year the marriage broke apart, but the two continued their friendship.

She then married her co-star, the very handsome Gul Hamid Khan. They were married until he died of Hodgekin’s disease.

Cooper remained friends with MA Isphani. She changed her name to Sabra Begum and lived the rest of her days in Pakistan with her adopted daughters Zeena and Haleema in Karachi. Her other foster daughter Syeda Nafees Rizvi was in Houston, Texas.

Cooper died a natural death in 1983, in Karachi.

* * *

Putlibai

Film: 1924 Last film: 1949

Sati Sardarba Billi Total films 42

Year	1913-1931	1932-37	1938-42	1943-future	
No. Reported				1	Lal Haveli
Total	26	2	3	11	

Ratna Manjari 1935

Putlibai started in Sarswati Films and acted in Sati Sardarba under direction of Nanoobhai Desai in 1924. It is reported in some literature that she was Gohar Mamajiwala's mom, who was born in 1910. So for her being Gohar's mom she must have been born in 1895 or earlier. That means she started movies when she was at least 29, an unlikely event, given Gohar started in Baap Kamai in 1925, with Putli.

Putali worked from 1924 to 1949. Her last movie was Billi. She also acted in Lal Haveli (1944) Neera (1926) and Raj Tarang (1935). She was not tied to any studio and moved around.

Neero 1926

Putlibai

Putlibai

P K Raja Sandow

Real Name	P K Naglingam
Birth:	1894 Pudukottal, India
Deathday:	25 November 1943 Coimbatore

Film:	1922	1943	
	Bhakta Bodhana	Mahatma Vidur	Total films 35

Year	1914-1931	1932-37	1938-42	1942 beyond
No. Reported				
No. Participated	22	11		1

Raja Sandow was a pioneer of early Indian Cinema. He was an actor, director and producer of both silent and talkies movies in Tamil and Hindi.

He was a trained gymanst and started as a stunt actor in S N Patankar's National Film company in Bombay. He was given the name, Raja Sandow because of his physique, after strongman Eugen Sandow.

His first lead role was in Patankar's Bhakta Bodhana (1922), for which he got Rs 101 as salary. After completing some 18 silent films including Bheemsen (1923) and Telephnoe girl (1926), he got the job of directing for Ranjit Studio, Sneh Jyoti (1928). Then returning to Tamil Nadu, he made several silent films for R Padmanabhan in Associate Film company. These pictures had an often reformist social themes. After films becoming talkies in 1931, he came back to Bombay and started many Hindi and Tamil films. In Hindi films he was often paired with Sulochana and Gohar.

Raja Sandow
(1894-25.11.1943)
Actor/Director

He continued acting and directing films until his death in 1943. 'Shivakaki' was his last film. He suffered a heart attack and died at Coimbatore.

He was survived by his wife Leelabai and one son. As a director, scriptwriter and producer his role in Indian cinema is very significant. He was very competent at coaching actors. He was a tough taskmaster and controlled his crew. He was like a ringmaster in a circus. He was a no nonsense guy who had no hesitancy in shouting at and even slapping his workers including heroines. He was quite bold and introduced intimate kissing scenes and dancers in revealing costumes.

Tamil Nadu Government instituted an annual award in his honour, named "Raja Sandow Memorial Award" for outstanding service in Tamil Cinema. A postage stamp was also issued in his honour.

* * *

"An extraordinary point. Raja Sandow was so popular during the silent era and early talkie period, that even after his death on 25-11-1943 at Coimbatore, his film shots and leftover films were used in 5 films till 1953, that is till 10 years after his death. Even his name appeared in the film cast and credits! I feel this is an exclusive honour, which I have never heard of in the case of any other actor. The films using his shots in them were DhoomKetu-1949, Alladin and Wonderful Lamp-1952, Jungle ka Jawahar-1952, Nav Durga-1953 and Husn ka chor-1953. This information is given in The Encyclopedia of Indian Cinema. A total of 5 Hindi films and over a dozen Tamil films featured Raja Sandow till 1960! This is because this legend of stunt films was so popular that his film shots were used again in different films for over a decade as a member of the film cast. This must be unique in the world."

Courtesy Mr Arun Kumar Deshmukh

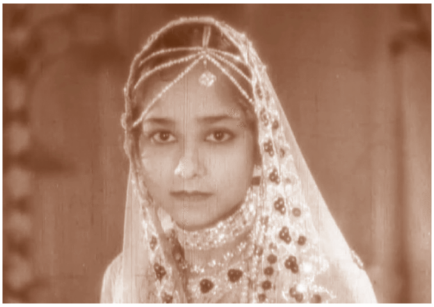
Rajkumari (Calcutta) Pullobai

Film: 1928	Last film: 1945	
Loves of a Mogyl's Princess	Ghulami	Total films 42

Year	1928-1931	1932-37	1938-58
No. Reported		2	
No. Participated	5	17	20

Rajkumari (Calcutta) Pullobai joined **Sagar** in 1928 and participated in 5 silent movies. She entered with **'Loves of a Moghyl's Princess'**. After that **Rajkumari** joined the **New Theater, Calcutta** and played opposite **Saigal** in several movies. She also sang in 1938 movie **'Gorakh Aaya'**. She married **Seth Motilal** of **Calcutta** in early 40's before retiring from movies.

Devdas. 1935



Karwane Hayatt. 1935

With that Bela-Lugosi look, David is not going to be popular with Rajkumari in "Dur Chalen" a social story of Durga Pictures. 1945

Rajkumari the bright little firefly in HONAHAR a Kolhapur Cinetone Picture directed by Jagirdar. 1935

R N Vaidya

Film:	1920	1929	
	Krishna Sudama	Chandramukhi	Total films 27

Year	1914-1931	1932-37	1938-42	1942 beyond
No. Reported				
No. Participated	25	0	0	0

Vaidya joind Kohinoor Film Company in 1920 and acted in ‘Krishna Sudama’. Till 1927 he was with Kohinoor. Then he switched over to Shri Jagdish Film Company in 1929 and did 2 more films including ‘Chandramukhi’. Then he turned over to direction and did almost 27 films.

Sherifa

First film: 1924	Last film: 1941	
Turkey Hoor	Meri Khwahish	Total films 19

Year	1914-1931	1932-37	1938-42	1942 beyond
No. Reported		1		
No. Participated	9	7	4	

Sherifa started her career with Elphinstone Theatrical Co. but soon joined the film industry with Madan Theater.

In 1924 she did a movie Turkey Hoor, with director J J Madan himself. She did 4 more silent films under Madan Theaters and 4 talkies in 1931 and one more for Madan.

Then she joined Pioneer and Wadia and did several movies with them. She did a role in Wadia's first movie Hunterwali (1935). She acted in Mother India in 1938 and did a role in Minerva Movietone's Jailor. She ended the film career with Meri Khwahish in 1941.

She was a famous singer. She married Master Nissar but divorced him in 1933-34. She was Miss Husna Banu's mother. "Sherifa and Husna Banu were grandmother and aunt of actress Nazima."

* * *

Sherifa Acto

Jailor 38

Hunterwali 35

Hunterwali 35

"The story of actress Sherifa is very strange. Sharifa was an actress in the 20s and the 30s. She hailed from the Central provinces and joined the Corianthian Theatre company of Calcutta, in which the famous Urdu writer Agha Hashra Kashmiri was also working. She and Agha fell in love. However during one performing tour, the Maharaja of Charkhari in Central Province, fell for Sherifa. He followed the drama company to Calcutta and bought the already debt ridden Corinthian Theatre company for Rs. 40 Lakhs. This included the entire property and the services of Agha and Sherifa too. Soon they resigned and Sherifa started acting in films.

A Parsi magician named Minoo Kooper (the actor singer Minu cooper/the mystique of Bombay was a different person) came to Calcutta to give performances. Sherifa was attracted to him and they both left on a tour of Far East. She went as his helper and a consort. For an year they stayed together. When Sherifa became pregnant, Minoo left them in Singapore and returned to India.

Roshan Ara aka Husn Banu was born in Singapore on 8-2-1919. She was very beautiful. She started her career in Calcutta (just like her mother), by working in New Theatre's film "Daaku Mansoor-1934". After this film, Sherifa brought her to Bombay and she built a very big mansion in Dadar called "Sherifa Manzil". Sharifa acted in almost 40 films and sang 10 songs in 5 films in early cinema. She continued working till early 50s, when she died. (Adapted from book "Stages of Life" by Kathryn Hansen and my notes."

Courtesy: Shri Arun Kumar Deshmukh

S B Nayampulli

Film: 1929	Last film: 1971	
Gori Bala	Man Mandir	Total films 31

Year	1913-1931	1932-37	1938-42	1943 future
No. Reported			1	5
No. Participated	4	10	3	14

Raj Nartaki 1940

S B Nayyampulli debuted with **Gori Bala** with **P Y Altekar of Imperial Film company** starring **Kamla, Jillobai and Mubarak** in 1929. Then he finished 3 more silent movies for Imperial before talkies took over. He continued to work successfully in talkies also. He finished 27 talkie movies in 42 years. His last movie was **Man Mandir** with **Sanjeev Kumar** and **Waheeda Rehman** in it. Some of the movies are **Zarina, the Court Dancer, Jhansi ki Rani, Basant Bahar and Jis Desh Men Ganga Behti Hai**

Jis Desh Men Ganga Behti Hai 1961

Basant Bahar 1956

Amber 52

Ankh ki Sharam 43

Sita Devi

Born 1912
Died 1983

Film: 1925 Last film: 1930
Pran Sanyas Bharat Ramni Total films 13

Year	1913-1931	1932-37	1938-42	1943 future
No. Reported				
Total	13			

Prem Sanyas 25

Sita devi started in 1925 silent movie **Prem Sanyas**. She made a total of 13 movies, including **Loves of a Moghul Prince (1928), Shiraz (1928) and A Throw of Dice (1926)**.

She was a silent star who could not keep up with Talkies.

A Throw of Dice 1929
with Himanshu Rai

Sankatha Prasad

Film: 1930 Last Film: 1955
Prem Diwani Jawab Total films 32

Year	1913-1931	1932-37	1938-42	1943-future
No. Reported			1	4
No. Participated	2	8	13	9

Sankatha Prasad was an elder brother of Kanhaiyalal. He started in the silent era in 1930 film ‘Prem Diwani’, of Suryoday Film Company, director Mr A P Kapoor. He continued in the talkie area with 30 films in 1932 to 1955. He participated in Watan (1938), Prithvi Vallabh (1943), Jan Pehchan (1950), and Malhar (1951)

Jan Pehchan (50)

Anokha Pyar (48)

Prithvi Vallabh (43)

Sabita Devi

Birth 1914
Death 1998 England

Real Name Iris Maude Gasper

Spouse	David Trefor Lewis
Family	Jewish, Father Percy Osborne Gasper died in November 1938

Film: 1930	Last film: 1947	
Flames of the Flesh	Sarai ke Bahar	Total films 30

Year	upto 1931 silent	1932-37	1938-42	1943
No. Reported				
No. Participated	5	15	6	4

Sabita was one of the 'Prominent' leading ladies of the 'pioneering era' of Indian cinema along with Sulochana (Ruby Myers), Seeta Devi (Renee Smith), Madhyri (Berryl Classen), Manorama (Erin Daniels), Mehtab, Bibbo, Durga Khote, Gohar, and Devika Rani. Just like other Anglo-Indians, she changed her name to Sabita to get acceptability in Hindi Cinema .

She started with the silent film Kamaner Aagun (Flames of The Flesh) being directed by Dinesh Ranjan Das in 1930 of the British Dominion Films. In 1931, she worked in another silent film Aparadhi opposite P C Barua, produced by Barua Film Unit. This Company had a hand in its start of Sabita Devi as she influenced P C Barua to start his own Company.

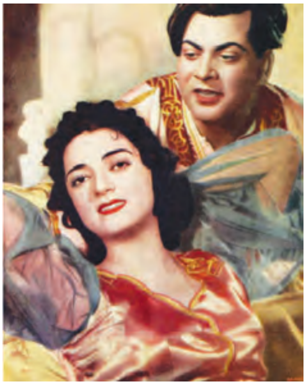
1938 300 Days and After

Ladies Only 1938

After working with British Dominion Films, Calcutta, She shifted to Bombay and performed mainly in films produced by Sagar Movitone working opposite Motilal in movies like Shahar Ka Jadoo (1934), Dr Madhurika (1935), Lagan Bandhan, (1935), Silver King (1935), Aapki Manzil (1939) and Kulvadhu (1937). She also participated in Ladies Only (1939) with Prabha, Bibbo and young Surendar also. She was the third highest paid actress, after Sulochana and Gohar drawing a salary of Rs. 3000 per month.

She formed a film company ‘Sudama Pictures’ with the top film director Mr Sarvottam Badami (with help from Ranjit Studios). With Sudama she made top box office hits like Aap ki Marzi (1939) and Ladies Only (1939).

Sarvottam Badami also made films Sajani (1940 with Sabita and Prithviraj) and Chingari (1940 with Sabita and Prithviraj). This Film

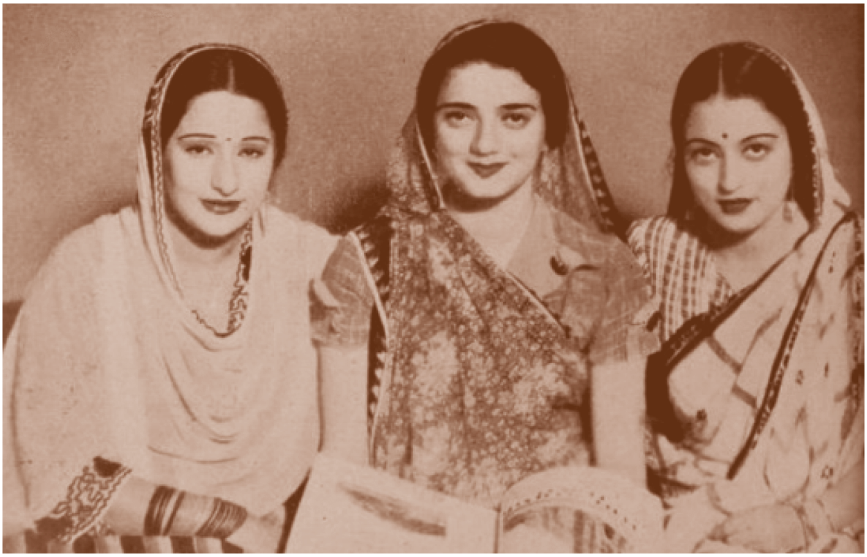


Fashion 1943

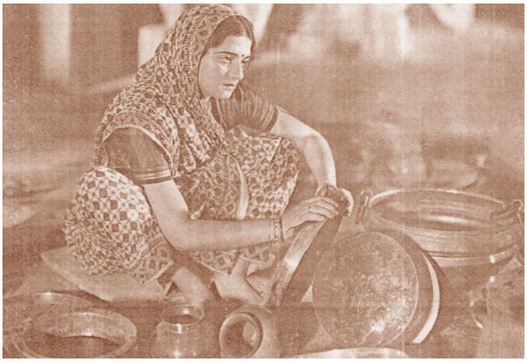
was highly recommended by Baburao Patel of Filmindia as a contender for 1940 Award of the Film Journalist Association of India. She participated in Bombay ki Shair (1941 with Shobhana Samarth and Aroon). Her last film was Sarai ke Bahar in 1947, which was directed by the famous Urdu writer Krishna Chandar.

She was one of the earliest female artistes to write about and support prominent ladies from respectable families to opt for acting, a decent option for them.

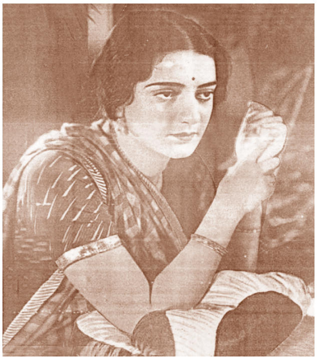
She was one of the prettiest ladies of her times



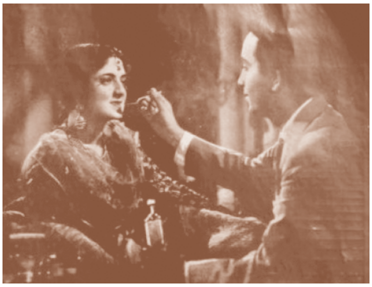
1938 Ladies only. Sabita, Bibbo and Prabha



Sabita Devi in "Daughter-in-Law"
(Sagar Movietone) Directed by: Sarvottam Badami.



Sabita Devi–Sagar's Great Star
After her triumphant success in "Daughter-in-Law", Sabita Devi will be once again seen in the ??? role in "Kokila" Super picture of the year.



Sabita Devi likes spoon feeding and she doesn't mind Mahendra doing it in "Sarai-ke-Bahar", a social story of National studios.

Sulochana (Ruby Myers)

Birth: 1907

Deathday: October 10, 1983

Film:	1925	1980	
	Veer Bala	Friendship	Total films 111

Year	1914-1931	1932-37	1938-42	1942 beyond
No. Reported				24
No. Participated	30	18	0	63

Sulochana was born in a Baghdadi Jewish community in the year 1907. Her real name was Ruby Myers. She was born in Pune. She was a suave, charming, petite and brown-eyed.

Her entry into Hindi Films was by luck. Mohan Bhavnani of the (then) famous studios Kohinoor offered her to quit her job as telephone operator and take up acting instead. Though she was thrilled with the offer, she did not accept it, in 1920. This was due to the fact that in those times the acting in films was considered quite a dubious profession for girls. However Bhavanani persisted. Eventually Ruby accepted his offer and joined the films.

She had no knowledge of acting, but under the guidance of Bhavanani's direction and guidance at Kohinoor she became the most prominent heroine. Her first picture was a silent film, 'Veer Bala' in 1925. In this film she did all kinds of stunt work like riding, swimming, jumping off the cliffs with the star Khalil. Those were the days of stunt pictures. Techniques were primitive, but the stars did their roles with gusto, robust acting and thrills.

Then she did 10 more movies with Kohinoor before joining Imperial Film Company in 1927. Her most memorable role was opposite

Dinshaw Billimoria. The other heroes she participated were Jal Merchnant, Khalil and Raja Sandow.

Her films include Cinema Queen (1926 with Khalil), Typist Girl (1926 with Khalil), Balidaan (1927 with Vithal), Wild cats of Bombay (1927 with D Billimoria), Madhuri 1928 with D Billimoria), Anarkali (1928 with D Billimoria), Indira B A (1929), Heer Ranjha (1929 with D. Billimoria), Samrat Shiladitya (1926 with Raja Sandow), Talwar ka Dhani (1929 with Jal Merchant), and Punjab Mail (1929 with Jal Merchant) etc. In Wildcat of Bombay she did eight different roles, a gardener, a policeman, a Hyderabadi gentleman, a street urchin, a banana seller, a European blonde. In her hey day she was the highest paid heroine,

She was earning Rs 5000 a month, a sum larger than the governor of Bombay. When talkies came in 1931, she took a year off learning Hindi skills but She made a successful transition to talkie movies. After that she managed a grand comeback with the talkies version of Madhuri (1932). About 18 movies were produced between 1932 and 1937. She also opened a film production co., Ruby Pics. In the mid 30's and produced Jagat Kesari with Dinshaw Billimoria. Her high salary, her sleekest cars (Chevrolet 1935) and one of the biggest stars of the silent era, D Billimoria, as her lover and co-star, she was truly in the heaven.

She took a retirement from film world in 1938 for almost 4 years, and then played a character actress or support actress. The most noticeable role was of a college professor in the film Jugnu (1947), in which she falls for the young Dillep Kumar, in the guise of another professor.

This innocent role for some reason did not go well with

Jugnu 47

the then Governor Morarji Desai, who had the movie banned. She worked hard for her roles. For Anarkali she took Kathak classes and practiced the dance before and after the shooting, she sang with heroes (in those days the playback singing was not there) even though she was not a singer. She was always concerned about audiences reception of her roles, so she used to visit theatres clad in a burqa, when her films were running.

Sulochana married Dr Weingarten cardiologist from Germany (from Filmindia December 1937.)

She died in her apartment on October 10, 1983. She was awarded the 1973 Dada Saheb Phalke award, Indian cinema's highest award for Lifetime achievement. A postal stamp was also issued in her honor in 2013 for Rupees 5.

Sulochana–the heroine of Pride of India an Imperial Movietone picture.

Sulochana–scintillating and seductive–once again gives a sparkling performance in "Jungle Queen" an Imperial Picture. Her ecstatic interpretation of her role framed with numerous beautiful locations will take sinners to the Paradise.

Like this she comes back to the screen again to revive old memories in her million fans. Sulochana in "Ankh ka Nasha".

Shahzadi

Film:	1922	1945	
	Veer Abhimanyu	Adalat	Total films 35

Year	1914-1931	1932-37	1938-42	1942 beyond
No. Reported			2	
No. Participated	13	10	6	6

Shahzadi was the middle daughter of Fatima Beghum (born 1892), after Sultana and elder than Zubeidah. With her first film, that also brought her mother and two sisters together, in the film Veer Abhimanyu' in 1922. Not much is known about her. She continued to participate in the movies after the talkie phase started, mainly in dancing roles.

Bahen (1942)

Sultana

Birthday: 1907

Daughter of Fatima Begum, the queen of Sachin state and India's first lady director

Film:	1922	1939	
	Veer Abhimanyu	Indramalti	Total films 27

Year	1914-1931	1932-37	1938-42	1942 beyond
No. Reported				
No. Participated	15	10	2	0

Sultana was the eldest daughter of Fatima Begum, the begum of Nawab of Sachin and elder stster of Zubeida, the star of the 1st indian talkies in 1931. Alam Arah, and Shahzadi, the middle sister and actress.

Her mother was an early actress, director, studio owner and music director. She started in the silent movies by joining Ardeshir Irani's Star Films and getting debut role in Veer Abhimanyu (1922). She did 15 films in silent era mostly with Star, Fatima, Kohinoor and Maharashtra studios. After which she did 12 movies in talkie era also. Her last film was Indramalti in 1939.

She married a wealthy gentleman Seth Raaq and left for Karachi at the time of partition. In Pakistan she groomed her daughter Jamila for a career in Pakistani films. She started a movie Hum Ek Hain (1961) with famous writer, and lyricist Mr Fayaz Hashmi as its director. The film flopped and Sultana's efforts to make movies stopped. Her daughter Jamila married a famous cricketer Waqar Hassan. She was extremely pretty.

V Shantaram

Birthday: 18 November, 1901, Kolhapur, Bombay
Deathday: 30 October, 1990, Bombay

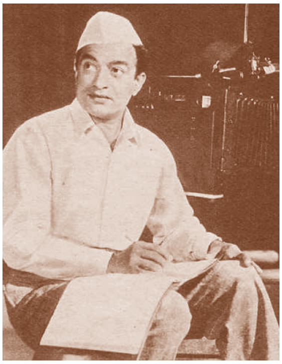
Real Name: Shantaram Rajaram Vankudre
Other Name: Annasaheb
Marriage: Vimalabai
Jayashree 1941 Divorce (1956)
Sandhya Marriage (1956)
Awards: Best Director, Jhanak Jhanak Payal Baje 1957
Best Picture, Do Aankhen Barah Haath 1958
Dada Saheb Falke Award 1985, Padma Vibhushana

Film: 1919 1961
Vatsala Haran Stree Total films Acted 27, Directed 52

Year	1914-1931	1932-37	1938-42	1942 beyond
No. Reported				2
No Acted in	20			7
No Directed				

Shantaram was born in a Marathi family with a Jain Kesar father and Hindu mother. At age 20, he was married to a 12 year girl Vimlabai in a match arranged by his own family. Vimalabai bore 4 children. The elder was Prabhat Kumar (after whom Shantaram named his second film company). His second daughter Madhura was married to the famous classical singer Pandit Jasraj. The third daughter was the wife of Marathi actor Sushant Ray.

His second marriage was with actress Jayshree on 22 October 1941, whom he had fallen in love with. The marriage was fully traditional.In those days men could have more than one wife. So with full acceptance and participation the marriage was consumated.



Jayshree had three children, Marathi film director and producer Kiran Shantaram (who later became the Mayor of Mumbai), famous actress Rajshree and Tejashree. Shantaram's 7 chilbren grew up playing with and bonding together.

Rajshri was also on good terms with Vimalabai. Vimlabai basically was Shantaram for all the traditional ceremonies and Jayshree for all functions related to films.

In 1950's Shantaram grew close to her new heroine, Sandhya (Vijaya Deshmukh). She gave Shantaram 5 super hit films, Do Ankhen Barah Hath, Jhanak Jhanak Payal Baaje, Navrang, Sehra and Jal Bin Machhali Nritya Bin Bijli. Vimalabai did not object to her being the third wife, but Jayshree did not like it. Shantaram and Jayshree were divorced. On 13 November 1956 Shantaram and Sandhya were Married

Shantaram's filmy life started with getting hired by Baburao Painter the owner of Maharashtra Film Co., a pioneer in the film industry, in 1919. He started doing odd jobs there but pretty soon he got his first silent movie job in Vatsala Haran (1919). Then from 1921 to 1928 he did 17 films for Maharashtra Film company.

He directed one movie for them, Netaji Palkar in 1927. In 1929 he opened his own movie company Prabhat Film Company with four partners Vishnupat Damle, Keshab Rao Dhaiber, S. Fatelal and S B Kulkarni.

In new studio he gave up on acting and concentrated on directing only. He directed a total of 19 films under Prabhat Film Studios. He was a true exponent of film as a medium of social change in the society and used it to advocate humanism on one hand and expose bigotry and injustice on the other. In one of his directed movie he clearly shows a 18 year girl (Shanta Apte) by mistake marrying a much

Dr Kotnis ki amar Kahani 47

Do Ankhen Barah Hath 1957

older hero (Keshabrao Date) and consequences of such a marriage. The movie Duniya Na Mane was made in 1937, but till today it showed the exploited young girls.

It was an exceptional arrow out of Shantaram's bow. Shantaram directed two more meaningful movies Aadmi (1939) and Padosi (1941). Aadmi had Shahu Modak as a policeman who saves a prostitute heroine (Shanta Hubliker). Padosi had Mazhar Khan and Gajanan Jagirdar as two Hindu and Muslim friends living with harmonious life and how due to the creation of inner conflict between them by their Companies, they become staunch enemies. The end of the movie is very heart-rending, where both of them reach their end while holding each other's hand.

In 1942, he left Prabhat Film Company and started Rajkamal Kala Mandir in Mumbai. It was one of the most sophisticated studio in the country. At this studio, he resumed acting while directing also. In this period he directed 31 movies and acted in 6. Of these movies some outstanding are Dr Kotnis ki Amar Kahani, Shakuntala, Jhanak Jhanak Payal Baaje, Do Ankhen Barah Hath, Navrang and Stree.

He acted in Do Ankhen Barah Hath, Dr Kotnis ki Amar Kahani and Stree. These are all classics toady. Finally in 1965, he made Geet Gaya Pathron Ne, a movie with his daughter Rajshree and superstar Jitendra's debut movie.

He got the Filmfare Best Director Award for Jhanak Jhanak Payal Baaje in 1957 and Best Film Award for Do Ankhen Barah Hath in 1958. In 1985 he was given the highest film award Dada Saheb Falke Award. The Padma Vibhushan award was given to him posthumously in 1992 by the government of India.

The government of India issued a postal stamp in his honour in 2001. Shantaram died on October 30, 1990 in Bombay. He was survived by 3 of his wives. They all (even his middle wife Jayshree) participated in his funeral rites, and took to wearing garb of a widow thereafter.

Wazir Muhammad Khan

Birth 1902

Deathday 14 October 1974

Film: 1926	Last film: 1967	
Kashmakash	Chhaliya Babu	Total films 53

Year	1913-1931	1932-37	1938-42	1943 future
No. Reported				7
No. Participated	8	4	11	30

He was the **first singer in the first 'talkie' movie in India, 'De De Khuda ke Naam per'** in 1931 under the music director **Feroz Shah**.

Khan repeated the song twice more in life in the remake versions of **Alam Ara** in 1956 and 1973.

He was born in **Peshawar** and came to **Mumbai** in 1926. He joined the **Excelsior Film co**.

With Lalita in Kashmira 1928

The director **Manilal Joshi** took him in the film **Kashmakash with Zubeida and Madanrai Vakeel** in the lead. He played a small part with **Lalita**.

He continued to participate in the films, throughout his life. In talkie movies, his several films **Dard E Dil (34), Saar E Paristan (34), Kalyani (40), Jajwanti (42), Sharda (57), Kabuliwala (61)** and **Zabak (61)** where he played the part of hero **Mahipal's** father were specially remarkable.

* * *

“When he acted in the third version of Aalam Ara in 73, he became the first male actor to have worked in 3 films with the same title (Alam Ara-31, Alam Ara-56 and Alam Ara-73). The next actor to achieve this feat was Ashok Kumar, who acted in Kangan-39, Kangan-59 and Kangan-72. The only female actress to achieve this feat was Sulochana (Ruby Meyers) who had acted in Anarkali-28, Anarkali-35 and Anarkali-53)”

Courtesy : Sri Arunkumar Deshmukh

Zabak 61

Zabak 61

Hyderabad ki Naazneen 52

Yakub

Birthday: 1904 (April 3 1903 as per Harish Raghubanshi)
Death: 1958

Real Name	Yakub Mehboob Khan
Married	An Imperial film company heroine, No children

Film:	1925	1958	
	Bajirao Mastani	Adalat	Total films 122

Year	1914-1931	1932-37	1938-42	1942 beyond
No. Reported			3	18
No Acted in	13	17	20	72

Yakub was born in Jabalpur. His father's name was Mehboob Khan. Mehboob tried to send Yakub to madarsa for education, but his tendency was towards dramas played in the school.

One day he ran away from home and went to Lucknow. There he worked in Habib Sheikh's Alexandria Theatrical Company for 2 years. From there he went to Bombay. He went for training as a mechanic, but due to not getting a license, he could not find work there. He got a job as a Navy Boy, to work in the kitchen on S.S. Madura steamer. In this job he got an opportunity to visit London, Paris and Brussels. After the job on the steamer, he went to Calcutta and there he did a short job as tourist guide. Finally he came to Bombay to work as an extra in films. He got a job as an extra in the Sharda Film Company. There in one year he got a role in silent film 'Bajirao Mastani' starring Master Vithal and director Bhalji Pendharkar. From there Yakub worked at Sharda in 7 silent films, 2 at Imperial, and 4 films directed by Fatima until 1931.

In 1932, after films turned talkie, the first film for Yakub was 'Romantic Prince' or Meri Jan with Sagar Movitone's Prafulla

Muqabla 42

Ghosh. He acted in 'Talashe Haque' a movie made by Nargis' mother Jaddan Bai as hero. In this movie baby Nargis acted as a child artist, Baby Rani. Yakub was a good friend with Mehboob. He did several films for Mehboob, but in 1940, the role of 'Birju' in Aurut was such that he crossed the limit of realistic acting.

In 40's he acted in 58 films. Now his catching a pet-phrase (taqia-kalam) in every movie was a new thing. In Zeenat his taqia-kalam was 'Rahe Nam Allah Ka'. Similarly in Nek Parveen(1946), 'Manta Hun Suleman' was his favorite term. In another film it was 'Khush Raho Pyare' was his pet phrase.

This was the time when he got popularity as a comedian with Gope and sometime Agha. Spectators would burst out laughing at the sight of them together. In 1949 he made one flop movie 'Aiye'…which is designated by Yakub as his life's blunder. From 1950 till his death Yakub worked in some 35 films. In these films, Deedar, Hul Chul, Sagai, Hungama, Malkin, Paying Guest and Adalat are noteworthy.

Yakub's popularity can be gauged by the fact that, in Hul Chul despite Dileep, Nargis Sitara and Balraj Sahni, the name of 'and your favourite Yakub' was prominently printed in posters. Couple of quotations from Yakub's co-stars:

Kanu Roy: 'Yakub was a jovial person. He did not remember his dialogues but remembered the scene, and made his dialogues

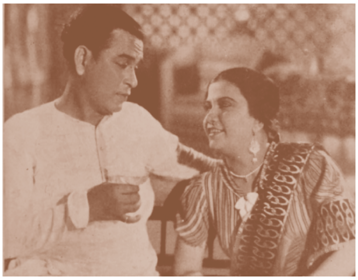
Aurut 40

according to the scene and appeased the spectators'.

Kumar: 'Yakub was a very miserly person. He had no interest in women or drinking, yet he would not mind if he was offered drinks. His shirt pockets did have 4 or 5 cigarettes. He did not smoke himself, but offered to others, especially to those who may have offered him the cigarettes. Yakub did not like studio's food. He always got food from home in a large tiffin and he was always ready to share with everyone.

Yakub was a very religious person. He was called 'Maulana' by some. Yakub was struck with cancer and hospitalized in the Breach Candy hospital. It is this cancer which was the cause of his death at the young age of 55.

Yakub is worried over the worries of Nalial Jaywant in "Ankhen", a social these of Goel Cine Corporation. 1950



Yakub iand Vatsala seem to meet each other half way in "Lalaji", a social comedy of Nationa.

NADIA & YAKUB
JOIN HANDS
TO GREET YOU

Beqasoor 50

Bazaar 49

Lal Haveli 44

Zeenat 45

Patanga 49

Aabroo 43

Bare Bhaiyaa 51
Duel jodi with Agha

Watan 38

Sagai 51

Nek Pravin 46

Zubeida

Zubeida was the heroine of the first talkie in Hindi Films 'Alam-Ara', released on March 14, 1931

Birth 1911 Surat, Gujarat

Death September 28, 1988 in Bombay

Film: 1922 Veer Abhimanyu 1922
Mr. and Mrs. Bombay Total films 39

Year	1914-1931	1932-37	1938-42	1942 beyond
No. Reported				
No Participated	22	17		

Zubeida was born a Muslim princess, **daughter of the Nawab of Sachin** and **Fatima Begum** (India's first female director and 1st or 2nd music director). Her father's name was **Nawab Siddi Ibrahim Muhammad Yakut Khan. Fatima,** her mother was already in the films, even before her marriage. She had three daughters named **Sultana, Shahzadi and Zubeida.**

She started the films with debut in **Star Films (Ardeshir Irani's company) Veer Abhimanyu** in 1922. But 2 years later she abducted with lead role in **Kohinoor's Gul E Bakavali**.

Her last film was **Mr and Mrs Bombay 1936**.

During silent era, she moved around doing films for **Kohinoor, Laxmi and Excleisure** studio. In 1926 her mother opened a studio named **Fatima Film Company** and filmed **Bulbul-e Paristan** starring all three of her daughters. Then in 1928 she started **Victoria Fatima Film company**. She produced 7 silent films starring all 3 daughters and closed the company in 1930.

In 1931 she was the female lead star in the first of India's talkie movie **Alam Ara**. She played the role against Master Vithal and

Zubaida in Seva Sadan (1934)

Prithviraj Kapoor, under the direction of **Ardeshir Irani**. In this film, she sang one song also. This film was an astounding success. Four annah tickets were going upto Rs 4 or 5. (even though per **Abhay Naidu** in **Himashu Rai's** biography in IMDB "**Seth Badriprasad Dubey** had once financed the first Indian Talkie film **Alam Ara** which didn't earn him any profit")

She did a few more films with **Jal Merchant**. One film was very successful yet controversial. **Zarina (1932)**, a movie where she was a vibrant, volatile circus girl, whose **kisses to Jal Merchant** not only steamed up the screen, but also started the very heated debate on censorship.

In 1935 **Zubeida** converted to Hinduism and married a very rich Jagirdar from the Hyderabad state, **Raja Dhanrajgir Narsing Giriji Gyan Bahadur**. She stopped working in films after that. Her last film, released in 1936.

She lived peacefully with her husband in Bombay. In 1982, one of her legs had to be amputated due to diabetes and she spent the rest of her life in a wheel chair. She died of renal failure on September 21, 1988.

She was survived by her son **Hymanyu Dhanrajgir**, and grand children **Nikhil, Ashok, Rhea Pillai** and **Karen Pillai**.

Her Granddaughter **Jyotika Sabrina Dhanrajgir** was an ex-fiance of superstar **Feroz Khan**.

Zubeida in first talkie (Alam Ara 1931) with Master vithal

Zebunnisa

Birth 1913
Death 1998 England

Film: 1926 Last film: 1972
Bolti Bulbul Pakeena Total films 48

Year	1913-1931	1932-37	1938-42	1943 future
No. Reported				5
No. Participated	23	12	2	11

Zebunnisa was a movie actor, who started her career with **Vishnu Paradise's** movie **Bolti Bulbul**. The next year she hooked up with **Imperial** and did 4 silent movies from 1927 to 1931. But she made a long acting career with **Sharda Film Company** starting in 1927. From 1927 she participated with the most popular stunt star **Master Vithal** and made almost 16 silent movies.

She also stayed active in talkie movies where she acted in **Elan (47) Ram aur Shyam (67)** etc.

Ram aur Shyam (67)

Zebunissa (1913) Actor

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